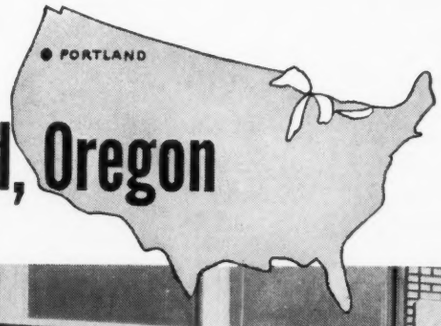
PENCIL POINTS

Bronze

proves its point in Portland, Oregon



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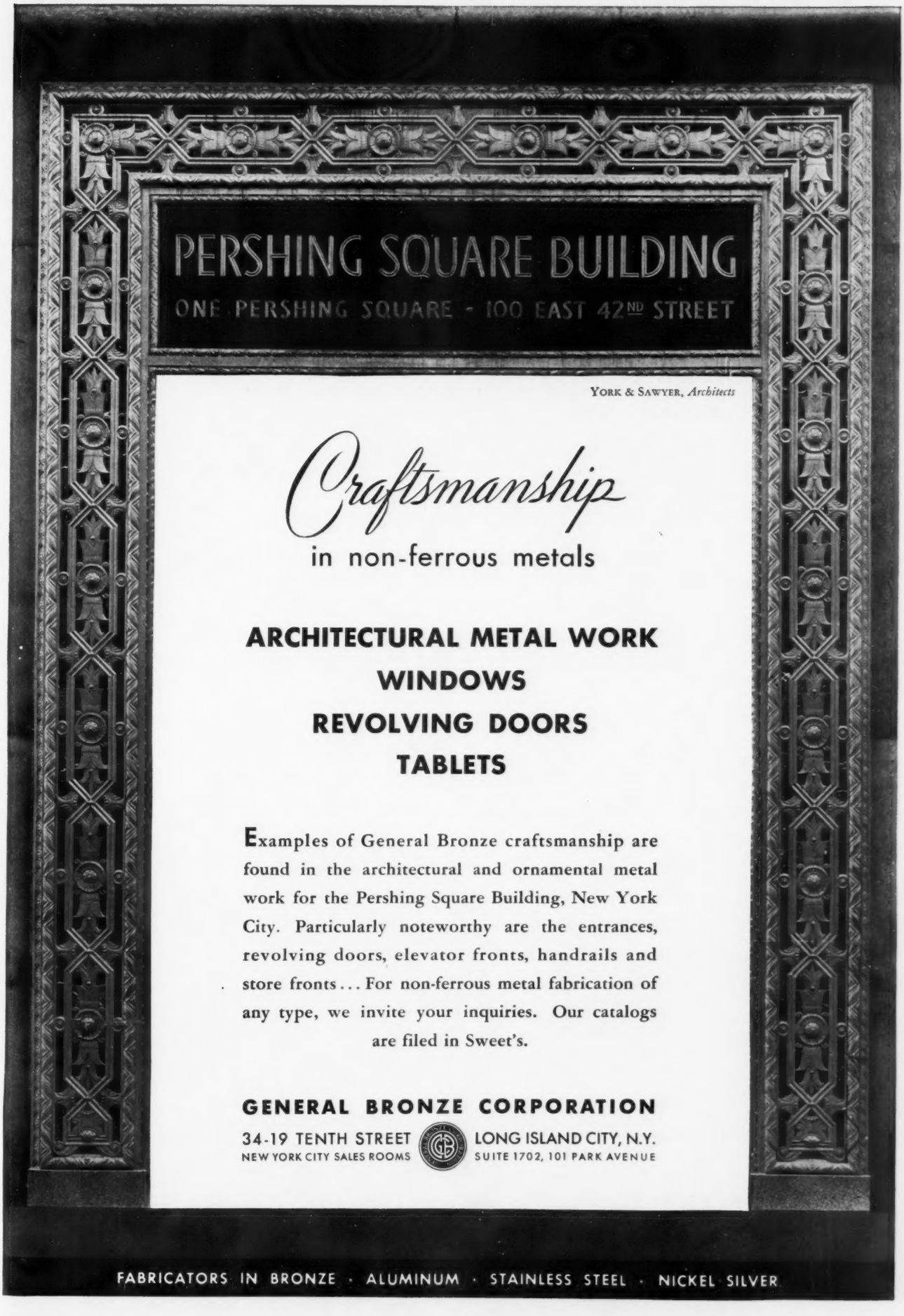

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ALLEY REVIVAL THREATENS BOSTON

Being a sport that is not under tabu by the accident insurance companies (indeed, never having had a strained gut laid to its rigors) inter-office bowling deserves to be revivified. The last league collapsed with Architecture in the early Thirties and is still lying as dormant as its foster parent. But you've got to have fun and when it's cheap and noisy like bowling the argument is for a rebirth, no matter how late the season.

Many of the old guard are still on the sunny side of superannuation, and can heave the lead (or whatever you call it) with the best of them. Take Leonard Goguen for example, who must currently be in his prime. He was among the more colorful heavers of the last decade; "un globo Gogino" they called him then, because he always favored the gutter for his first two balls but managed a strike with the third.

If there is no latent organization in possession of the good-will and minutes of our former league it has been suggested that old-timer Ed Clancy (136 Bellevue St., West Roxbury) might be prevailed upon to do the dirty work of restoring an inter-office association. I am going to ask Duce McIntosh, of the Architectural League, if he will loosen up to the extent of donating a ten-minute egg chalice to be known as the President's Cup; vegetarians could use it to measure likker.

The January Bulletin of the Boston Society of Architects gives word that Architect Harold B. Willis has been chosen *chef de section* of the first group in the American Field Service to serve with the French Army. Mr. Willis was in the original A.F.S. before joining the Lafayette Escadrille.

B.S.A. election results were as anticipated, the three Executive Committee candidates chosen being A. W. K. Billings, Jr., Richard J. Shaw, and John T. Whitmore.

The Boston Architectural Club's January Smoker was in collaboration with the Architectural League of this city. A topic for discussion concerned ways and means for the young architect to set up and stay sot. The mature leaguers may well have felt a little shaky about meeting the gaze of the Club's youngsters, for are they not employed men old enough to be practicing architects? And are not all architectural men supposed to be headed towards private practice? There are said to be two ready answers: (1) You can live without honor but you can't live without money; (2) I didn't marry a rich wife.

Reporter Zanetti's paraphrase of the proceedings credited Wm. Stanley Parker with advocating the "sticks" (cities of 5000 or under); with mentioning the usefulness of loan agencies and banks in providing leads on small house clients. Alexander E. Hoyle also subscribed to decentralization, and intimated that architects have allowed themselves to become parasitic on sassiety. Now that the host is penniless or cagey or both, the poor old arch. is facing a great transition, which is very difficult for the "lean-of-wallet" or the "less-than-a-genius" practitioner. Mr. Hoyle thought schools should cut their output of architectural graduates.

George Lewis contributed thoughts on the co-ordination of schools with assured post-graduation jobs. President McIntosh socked in a trenchant bull's-eye (*oeil-de-boeuf*, if you like the elegant), and Arthur G. Manaselian scoffed at pessimism and thought that there is often very fair footing where too ethical and conservative angels fear to tread.

Chairman John Shea was chief speaker for the League. His words of

(Continued on page 14)

Stephen Nolan, of Brooklyn, made this sketch of Carl Milles' "Flygarmonument" in Stockholm, while studying housing and apartment design in Sweden last summer

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(Continued from page 12)

immediate application concerned sound preparation, and locating at known sources of business, rather than trying to drum up chance trade in Xanadu or East Burlap. His words of general application had to do with shoulder shrugging at chiselers, and a condemnation of the dog-eat-dog corruption that is so much with us, late and soon.

We are in way of running another test on our broadmindedness. When Frank Lloyd Wright spoke here in 1931, or thereabouts, the hall seethed with hecklers, a few of whom had the courage to project their voices towards the stage. Now the Boston Architectural Club and the Institute of Modern Art have promised another talk by the Master on January 24th. The going-over to the Wright side has happened by ones and twos in this iron-bound city; and I believe we are still a little on the "anti." But Howdy Walker has passed on, and there may be nobody left who is stouthearted enough to confront so redoubtable a gentleman, even though he feels a heckle working up from the bottom of his feet.

The Boston branch of F.A.E.C.T. has broadcast the occasion of an open forum, on January 19. Subject: "The Architectural Profession — for Peace or War," with six aspects of the question discussed.

There has been a regional conference on housing administration and management. Sumner Wiley and numerous other big-wigs abounded (in boiled shirts) but Executive Director Francis X. Lane, of the local housing authority, seemed to be doing most of the work at the January 10 dinner. Nathan Straus was chief speaker, with Chairman Breen presiding, but the fellow who goes down to posterity as key man is U.S.H.A.'s Freddy Westman. He was magnificently on axis in the banquet photograph, looking very serious-minded.

Although it will be nearer crocuses than Santa Claus when this is printed, it is still worth while to say that among offices who came through on Christmas parties was the establishment of Donald C. Goss & Louis W. Ross (Slogan: "Goss and Ross, who's the boss?"), and Maginnis & Walsh. The latter event sounded exceedingly super.

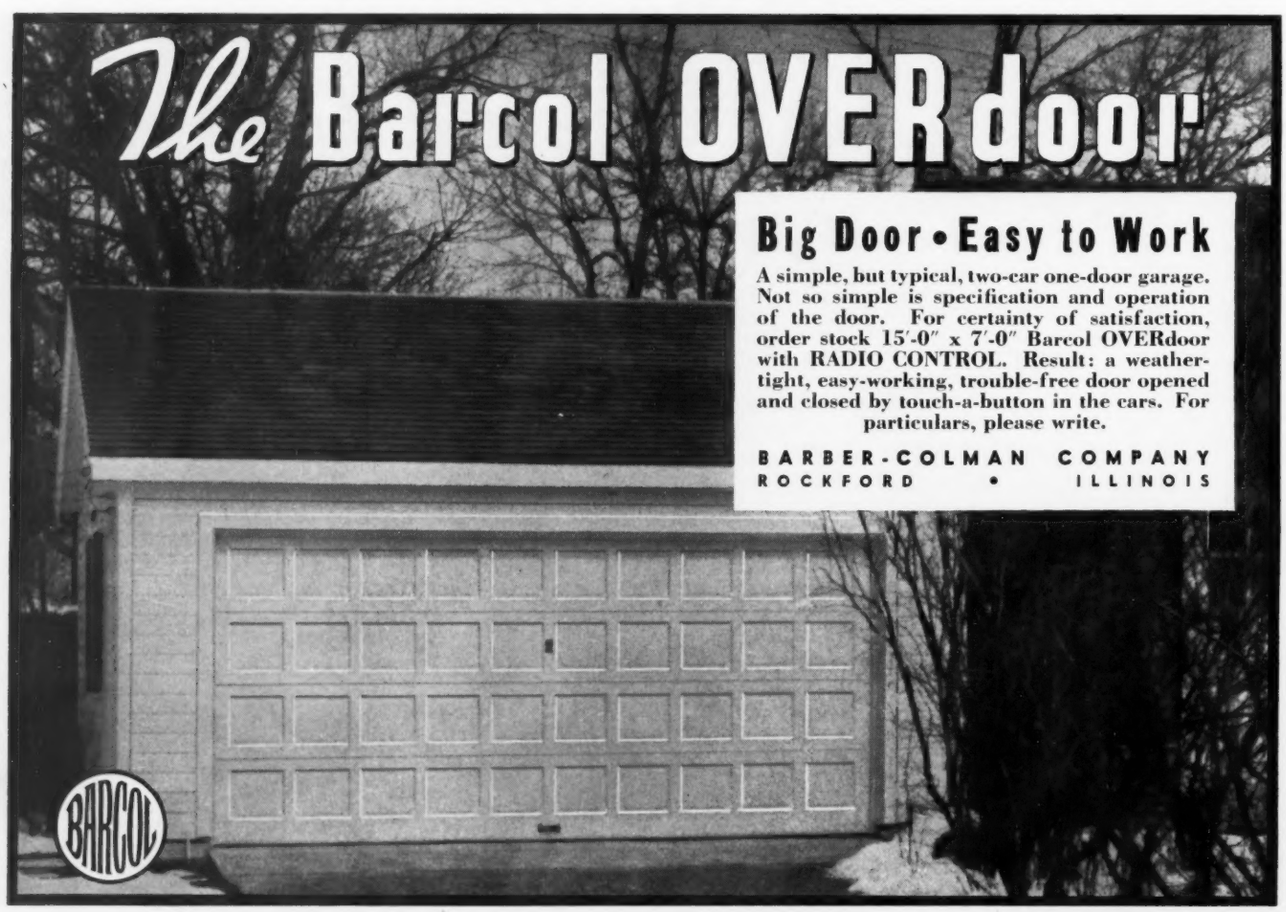
As to New Year's indiscretions, we had one rare case of Black Velvet (Champagne and Guinness Stout). The doleful aspect of the velveteer, on January 2 was not encouraging for experimenters.

Aftermath of the Christmas spirit was the conflagration of the McI. smock. Touched off by a spark, the sheen on the natty garment made a brisk and happily superficial blaze, leaving a matte surface and a stink.

That very popular young gentleman, Bob Minot, has caused another series of parties, this time because of the Minot nuptials. His boss, Royal Barry Wills, led off on the 18th with a group of limerick-ridden souls and right pert fixins. One of the guests had a Boy Scout class that night and was forced to renege. On the 19th, another group of twenty put further strains on Minot's health, at the Lenox.

Stanley Setchell has always inspired confidence on all planes, and recent events have shown that he is strong where many are weak. Drawing in life class, to keep up with the clever Mrs. S., he is invariably the man whom an instructor asks to chalk the model's feet, knowing the request will be carried out with propriety.

(Continued on page 16)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(Continued from page 14)

Captain Robert Dean never fails to talk up our armed forces to promising young material, but John (Head) Carroll, a recent convert, would like to turn back time in its flight. He was getting his beauty sleep one Sunday morning when three stern-visaged police officers of the military stomped into his boudoir, and dragged him off to meditate in durance vile, before catching up on his drilling.

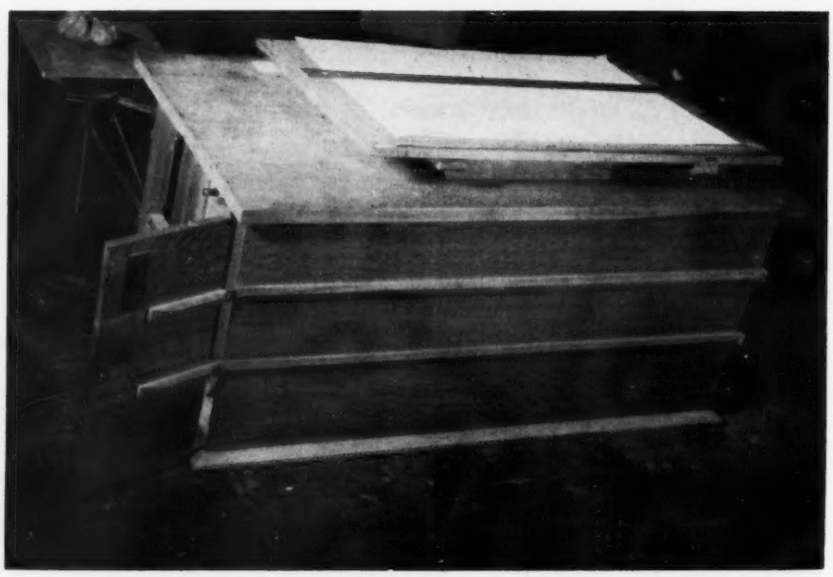
Old draftsmen never die,
They just sort of ossify.
But architects will stay the sickle,
Thanks to an alcoholic pickle.

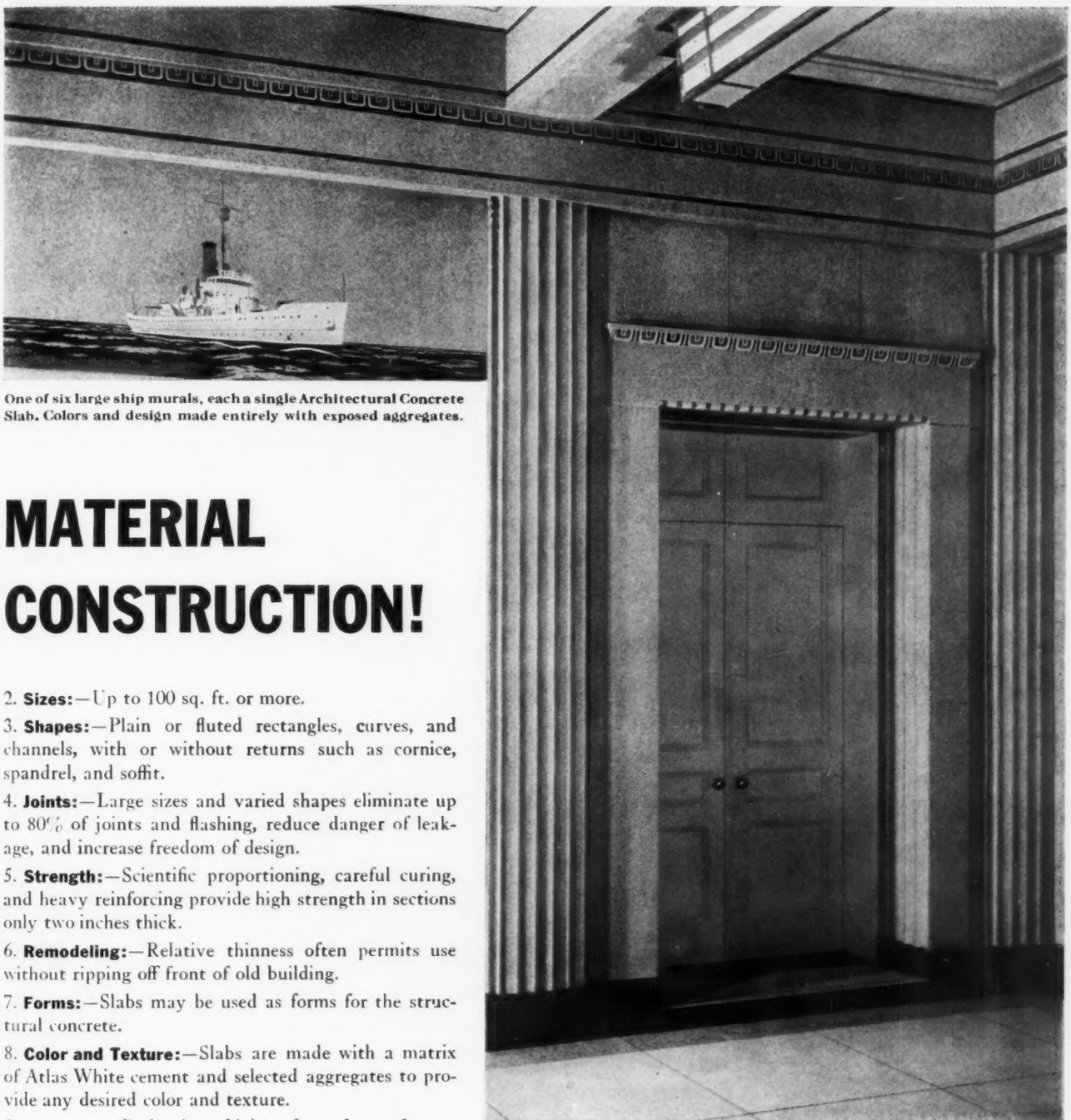
LEON KEACH

SCHOOL INSTALLS NEW TYPE DESK

The Department of Architecture of the University of Kansas has installed a new type of work desk (see photographs at right) designed especially to facilitate the three-dimensional form study now offered for the first two years of the architectural course at that school. In this study, the form is determined in clay; then developed in the usual sections, elevations, plans, and perspectives; and finally the solution is presented in model.

Herbert G. Herrmann, Jr., a Senior in Architectural Engineering who sent us the photographs, offers to send blueprints of the desks to any reader who is interested. He reports that they are most practical for development in the various media.





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Architectural Concrete Slabs were used for the interior of the Navy's Ship-Testing Basin. (Also see exterior on opposite page.) **Color and design** of the ship panels and other details were obtained entirely by exposing the aggregates in a matrix of Atlas White cement. By using aggregates such as crushed quartz, marble, granite, ceramics or vitreous enamel, practically any desired color and texture are obtained permanently and economically in a reinforced concrete unit also possessing definite structural advantages. For example, each pilaster here shown is *one* slab, and only three slabs, including the colored border, comprise the doorway. Architectural Concrete Slabs by John J. Earley, Washington, D. C.

ATLAS WHITE PORTLAND CEMENT

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POTOMAC PATTER

Your Uncle Sam's architects are in the doldrums. Those employed in departments other than War and Navy see nothing ahead but worry—for your Congress is economy-minded indeed! Those "temporaries" remaining after this month's cut see a very sharp axe hanging not so far overhead. 'Tis sad to relate that besides another group of eighty, from Public Buildings, the Construction Division of the Veterans Administration had to let out a few brothers. But the saddest part of the picture is the terrific slash made in the U.S. H.A., where technical men by the hundreds were given indefinite furloughs.

This lay-off of a preponderance of architects and engineers was of sufficient consequence to call for immediate and effective action on the part of organizations concerned with the welfare of these Government employees. And for the first time within the memory of your correspondent, we saw a *united* and cooperative action by the F.A.E.C.T. and the United Federal Workers, both of the C.I.O., and the American Federation of Government Employees, an affiliate of the A.F. of L. (Mr. Green and Mr. Lewis please note.) A joint meeting was held at the Interior Department Building and Nathan Straus, Administrator of the U.S.H.A., was invited to attend and speak, if he would, on the policy of employment in the U.S.H.A.

This Mr. Straus did. He informed his listeners of a previous meeting with representatives of the "unions" when a broad, and more or less satisfactory, furlough policy had been discussed, agreed upon, and adopted. The major principles of the policy were described as: (1) The setting up and use of a comprehensive rating system based upon efficiency and length of service in *any* department of the Federal Government; (2) Individual records of employees being available for inspection by anyone; (3) The setting up of a Grievance Board for the purpose of reviewing complaints concerning furloughs — the Board to be composed of one official of the U.S.H.A., one representative of the unions, and a third, impartial member, agreeable to both.

The "open records" is a democratic principle. The variation in the rating system covering employment in *any* and all departments is an innovation apropos to the case, and may be considered commendable. The idea of a board of appeals is not new, since there is now pending before Congress a bill to establish, in connection with Civil Service, a tribunal to which any government employee may appeal. But commendable indeed is the joint action by the U.S. H.A. and union leaders, in behalf of our federal architects, to voluntarily set up this tribunal to consider their own cases expeditiously — and while it may still mean something to the complainant. This progressive step may well be followed by other government agencies; final action by Congress notwithstanding.

The personal activity by Mr. Straus in connection with the furlough problem showed him to be a progressive and democratic leader. Freely answering all questions from the floor, he exhibited the understanding and cooperation hoped for by his audience. The major question in everyone's mind was answered when he assured them that, to his present knowledge, no further fur-

(Continued on page 22)

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(Continued from page 20)

loughs were anticipated. In explanation of the necessity of furloughing so many technical men at this time, he assured his hearers that, while he recognized the importance of research carried on by architects and engineers in long range housing programs, his immediate problem was the practicability of acting upon applications for housing. So that he was forced to dispense with the valuable services of technical men for the time being. From these proceedings, Mr. Straus emerged the richer in prestige (in the regard of all concerned) and loyalty (on the part of his morally strengthened employees). RED

HOUSING CENSUS

As a part of the Sixteenth Decennial Census, in April, the Bureau of Census will take the first Census of Housing in the United States—seeking facts on physical features and equipment of dwellings, type of tenure, actual rental or estimated rental value, mortgage characteristics, and other information outlined by a 31-question schedule which Census enumerators will fill out for each dwelling visited.

Because the ready aid of property owners and householders will be vital to the success of the Housing Census, which is expected to include 35 million dwellings, the Bureau feels that it is important to have its proposed activities completely understood in all quarters. Professional men are urged to join in stressing the importance of this valuable survey.

INSTITUTE MEMBERSHIP

Architects who are not members of The American Institute of Architects may be interested in Institute Document No. 285 which was prepared by Richmond H. Shreve, of New York, to explain the aims and objectives of the A.I.A. and the advantages of membership therein.

The document also describes briefly the various services conducted by the Institute for the benefit of the profession at large. Every architect, whether he is a member of the A.I.A. or not, should be informed as to its activities, and it is suggested that a copy of the document, which may be obtained free by writing to The Octagon, 1741 New York Avenue, N.W., Washington, D. C., will be informative and helpful.

JULIAN CLARENCE LEVI HONORED

Julian Clarence Levi, of New York, has been elected president for 1940 of the American Group, Societe des Architectes Diplomes par le Gouvernment, it is announced. T. Merrill Prentice was chosen vice president; Seth Talcott, secretary; and Alexander E. Morgan, treasurer.

In announcing the award of the University Medal to the Georgia School of Technology, by the Societe, we neglected last month to include mention that the first architectural school to receive this was the University of Pennsylvania.

We are indebted to J. Roy Carroll, Philadelphia Architect and U. of P. Alumnus, for calling this omission to our attention.

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THE MONOGRAPH SERIES

VOLUME XXVI, NUMBER 1

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THE MONOGRAPH SERIES
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TO READ OR NOT TO READ

FULMINATIONS AS WELL AS RUMINATIONS

ARCHITECTURE SANS CREDIT

The recently published book, "Public Buildings," joint product of the Federal Works Agency and the Government Printing Office, is probably the biggest two-dollar-and-a-half's worth that you could find in a day's journey through the national book market. It purports to be "a comprehensive survey [sic] and reference of representative *architecture and design* of public works constructed during those six years" (1933-1939). It contains an unbelievable number of pages (upwards of 650) of illustrations —photographs and plans—of schools, jails, sewage disposal plants, courthouses, hospitals, post offices, libraries, museums, armories, and many other types that were built with PWA backing. But—and here's a very strange thing—not one of the architects, engineers, or designers of these buildings is mentioned by name.

Believing that there was some mistake, we wrote to John M. Carmody, Administrator of the Agency, pointing out the serious omission and suggesting that something could be done, even at this late date, to give proper credit—perhaps a supplementary pamphlet listing the names of the architects with their respective projects. Mr. Carmody, who is of course not personally responsible for the omission, wrote us suggesting that "although architects draw the designs, building contractors and manufacturers and vendors of a wide variety of materials might like to have their identity shown too." He then passed our letter to the "Committee on Architectural Surveys" of his Agency, in charge of the book.

Its Chairman, C. W. Short, wrote us in explanation, stating that the names were omitted after "full consideration" and "for many reasons," some of which he enumerated. Briefly, they are as follows: (1) Only selected examples were shown and the names of their designers were omitted *out of consideration for the feelings of those architects whose projects were left out.* (2) If the names of the architects and engineers were shown, *the construction contractors would probably object* to the omission of *their* names. (3) *It was not feasible* for the PWA to determine which architects and engineers deserved credit. Sometimes one architect had made the preliminary sketches and another the working drawings. (4) Government publications should avoid any form of *advertising* of individuals or firms in private business. (5) It would not be practical or advisable to issue any form of addenda listing the names of the architects or engineers, because "we could not undertake to list the similar names for the 26,000 other projects constructed before January, 1939." The italics are all ours.

We wrote again to Mr. Carmody, explaining the distinction between the position of the architect as creator of a design and that of the contractor who simply carries out his instructions. We questioned the existence of any other book published by Government or privately and dealing with architecture, which this one certainly does, in which the names of the architects do not appear. We pointed out that the inclusion of the names is not desired for the sake of the advertising value but rather for the interest and utility of the book to its readers. There the matter rests, unless enough architects make a stir about it. Do *you* think it's important enough?

WEIGHTY MASTERS

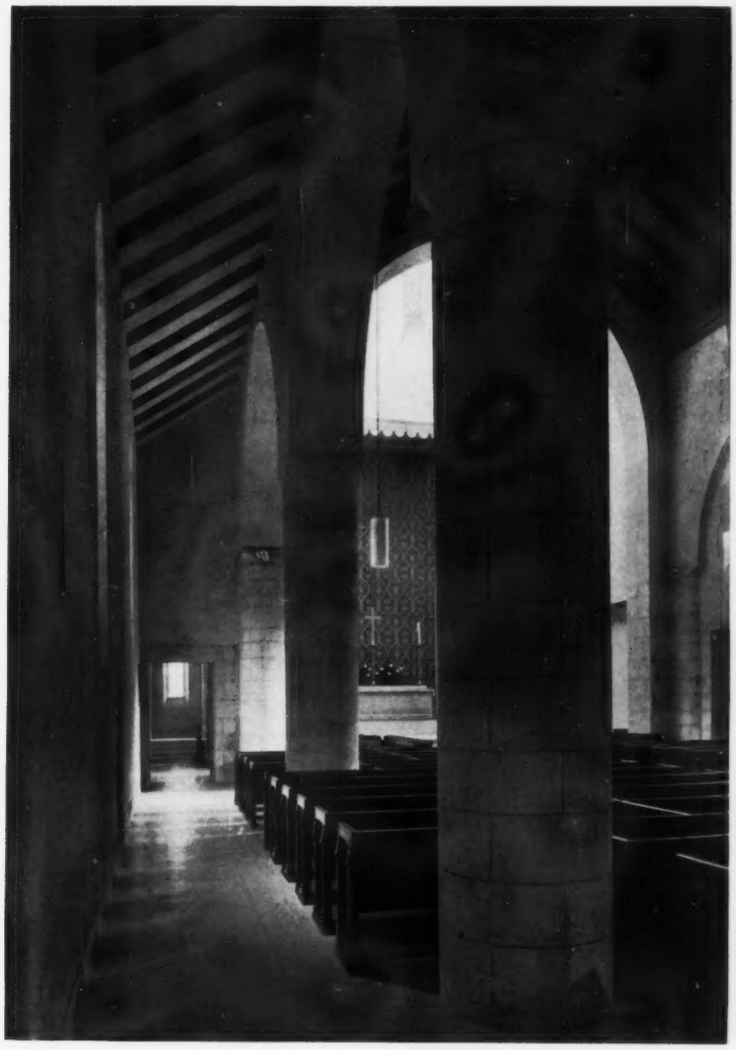
A news release sent out in mid-January and printed in newspapers all over the country as advance publicity for the current show of paintings and sculptures by Italian Masters, bore the startling headline, "Ten Tons of Art Arrive at Museum of Modern Art." Elaborating this significant thought, the first paragraph of the release began, "Ten tons was the combined weight of the great Italian paintings and sculptures, plus packing materials and crating, which arrived Tuesday, January 16, in New York City. These magnificent works compose the Exhibition of Italian Masters to be shown at the Museum of Modern Art, ... from January 26 to March 24."

This emphasis on weight is alarming, suggesting as it does that the Museum authorities attach some special value to sheer bulk. Can it really be necessary for the cultivation of public interest in works of art to emphasize the gravitational pull upon them? Will we hereafter be asked to measure the worth of a painting in terms of avoirdupois? Will a set of scales become standard equipment for every art critic? If so, the sculptors will have all the better of it.

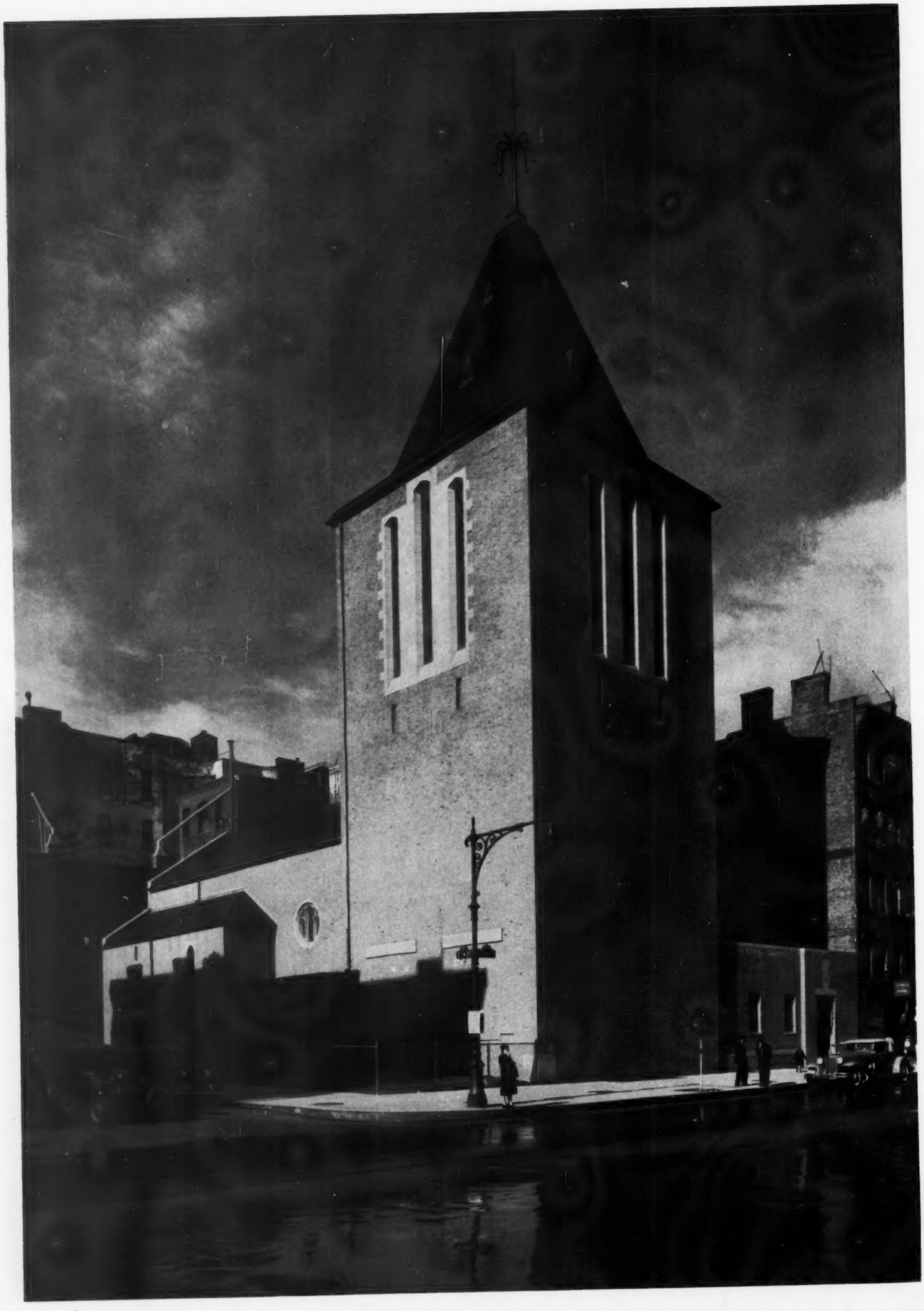
These questions, of course, are silly, but somewhere in the matter lurks a commentary on the oft-observed American tendency to worship mere size. We hope, furtively, that the Museum will make no further obeisance to this tendency. Incidentally, we visited the show and were entranced by qualities in the exhibits that could not be discovered by any hefting device, however sensitive.

ON THE CALENDAR

Next month we are featuring a house—a most unusual house in which is incorporated an especially interesting private print museum. It was designed by Ernest A. Grunsfeld, Jr., and Wallace F. Yerkes of Chicago for Mr. Lessing J. Rosenwald of Philadelphia. We say "designed" advisedly for we have not seen any building of recent vintage in which such care was exercised throughout in detailing from the point of view of articulation of materials as well as from that of appearance. It does not belong to any style or period, traditional or modern, yet it has distinctive Style of its own. We are devoting a good deal of space to it for it seems to us to be of exceptional interest to the architect interested in a thorough job. It will be shown rather completely, with a number of detail drawings as well as about 50 photographs by F. S. Lincoln. Though its subject is a large and important residence, the presentation will contain much meat for the designer of smaller houses and other types of buildings. Also in the March issue will be the results of the Burlingame, California, Post Office Competition.



THE NEW BUILDING OF THE CHURCH OF THE EPIPHANY, AT YORK AVENUE AND EAST SEVENTY-FOURTH STREET, WAS DESIGNED FOR ONE OF THE OLDEST PROTESTANT EPISCOPAL PARISHES OF NEW YORK BY WYETH & KING - EUGENE W. MASON, ASSOCIATED ARCHITECTS. THE INTERIOR VIEW ABOVE, AND OTHER PHOTOS BY SAMUEL GOTTSCHO PRESENTED ON FOLLOWING PAGES WITH DRAWINGS BY THE ARCHITECTS, SHOW THE SIMPLICITY OF THIS NORMAN GOTHIC CHURCH



THE CHURCH OF THE EPIPHANY

WYETH & KING—EUGENE W. MASON, ARCHITECTS

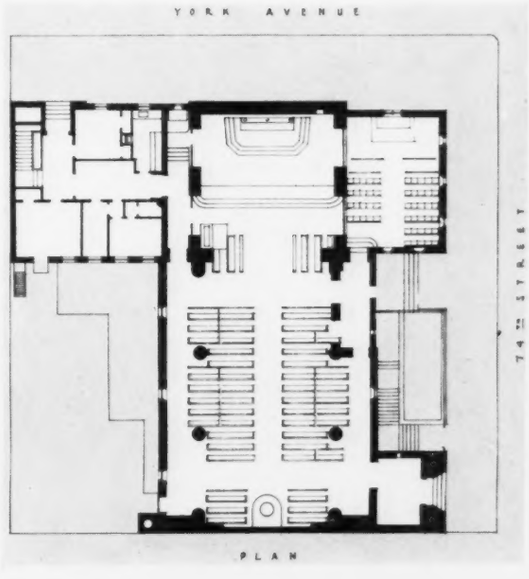
Noteworthy as a recent addition to New York's points of architectural interest is the Church of the Epiphany, at York Avenue and East Seventy-fourth Street, designed in the Norman Gothic tradition by Wyeth & King — Eugene W. Mason, Associated Architects, of New York.

The massive square tower at the corner dominates the exterior of the church, as the photograph across-page shows, and is the most striking feature of the design. In plan (see the architect's drawing below) it forms the Chancel of the church. Thus the High Altar, which is placed against the east wall of the tower, is enhanced in dignity by the lofty vault directly under the steep-pitched tower roof, and is effectively lighted by the high narrow windows on the four sides of the structure. As the church is entered from one side, at the back of the Nave, where the lighting is more subdued, the Chancel at once is recognized as the center of interest. This forthright device of the designer seems to strike the keynote of freedom in treatment, and extreme simplicity of detail, which distinguish the building.

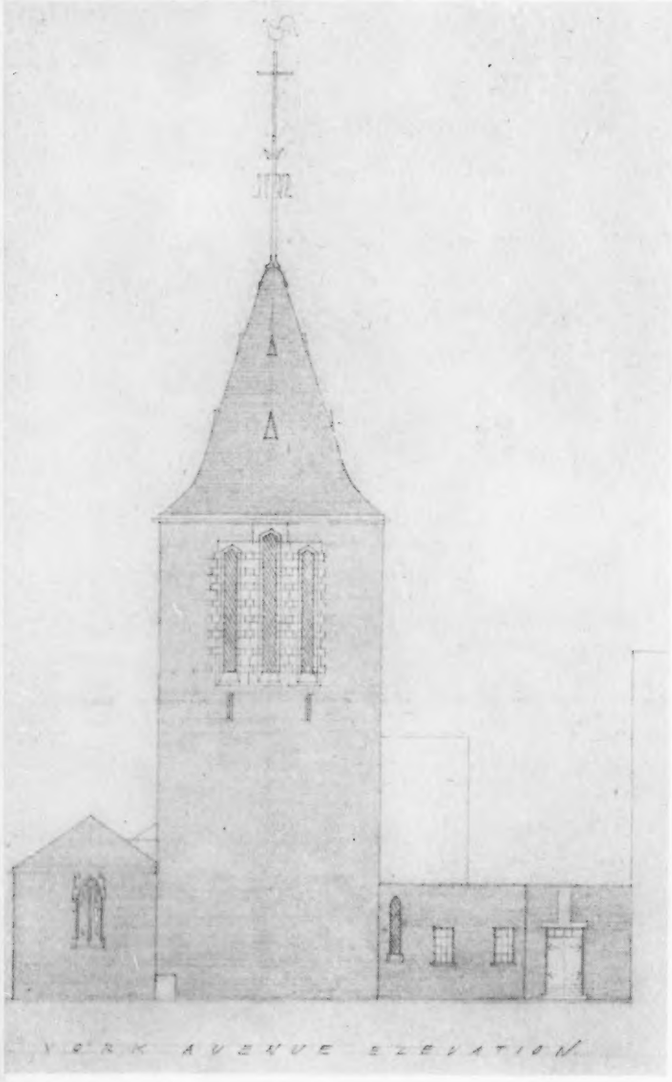
For access to the church offices, and to the robing rooms and Sacristy, a separate entrance has been provided on the York Avenue side of the building. It should be noted that the plan and the perspective and elevations on the next page show a Chapel, which is to be constructed at the right of the Chancel when additional funds are available, and also a vestibule opening into the third bay of the Nave at the back of the church. Economy demanded that the tower niche on the perspective be omitted, and the highly ornamental wrought-iron finial crowning the tower has been modified from the original design.

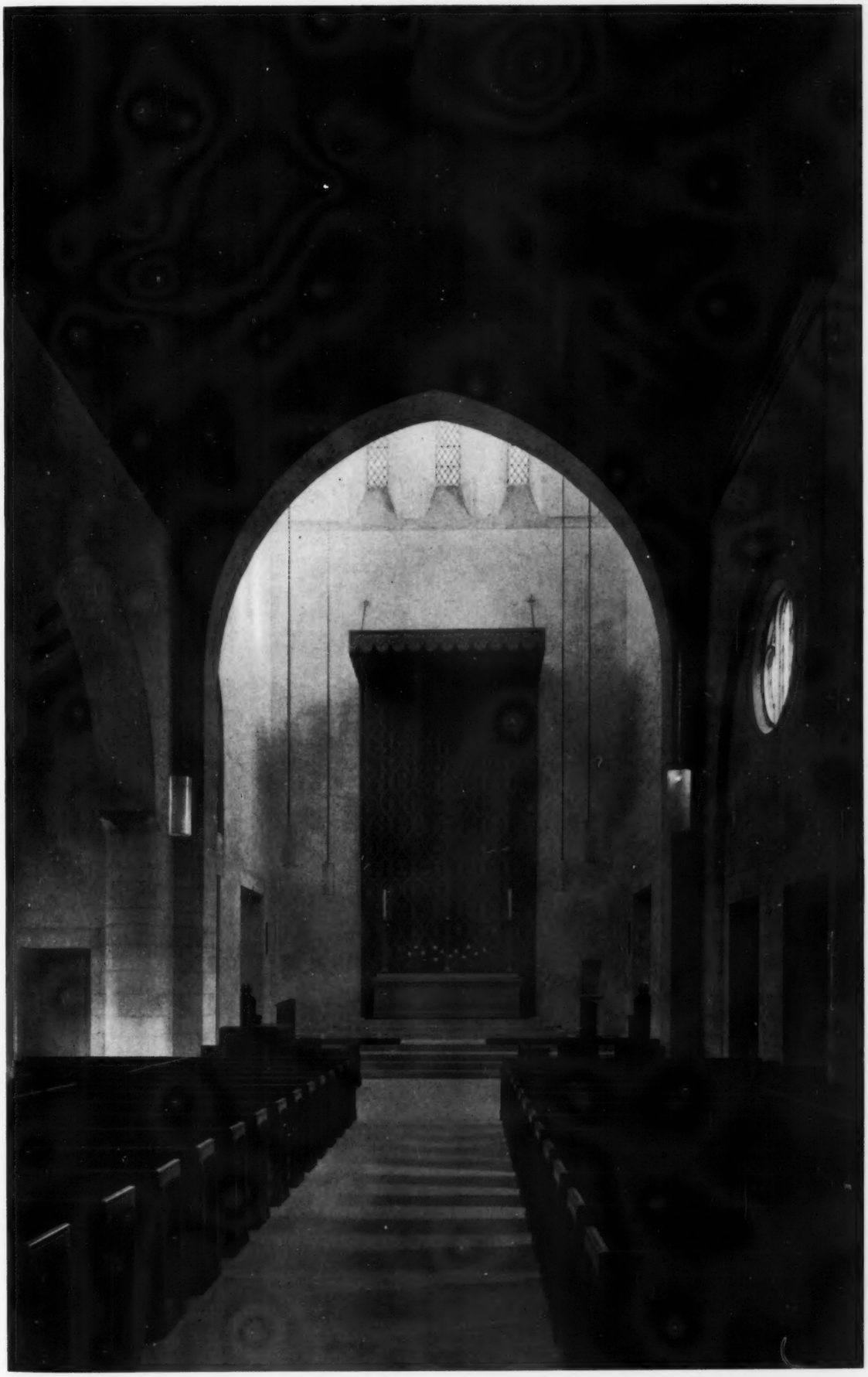
The exterior walls of the church are of red brick, with limestone trim, and the roof is of red tile. Limestone trim also was used for the interior, which is stuccoed, and the exposed timber roof over the Nave is stained a dark walnut color. The floor is of terrazzo, toned to harmonize with the limestone steps leading up to the High Altar.

The architects have here produced a building of distinction, with accommodation for a congregation of 275 persons, at a total cost of $174,318.98 for the church as it stands. A tribute to their success in design was the recent award by the First Avenue Association of its Certificate of Merit, citing the "high quality and excellent design."

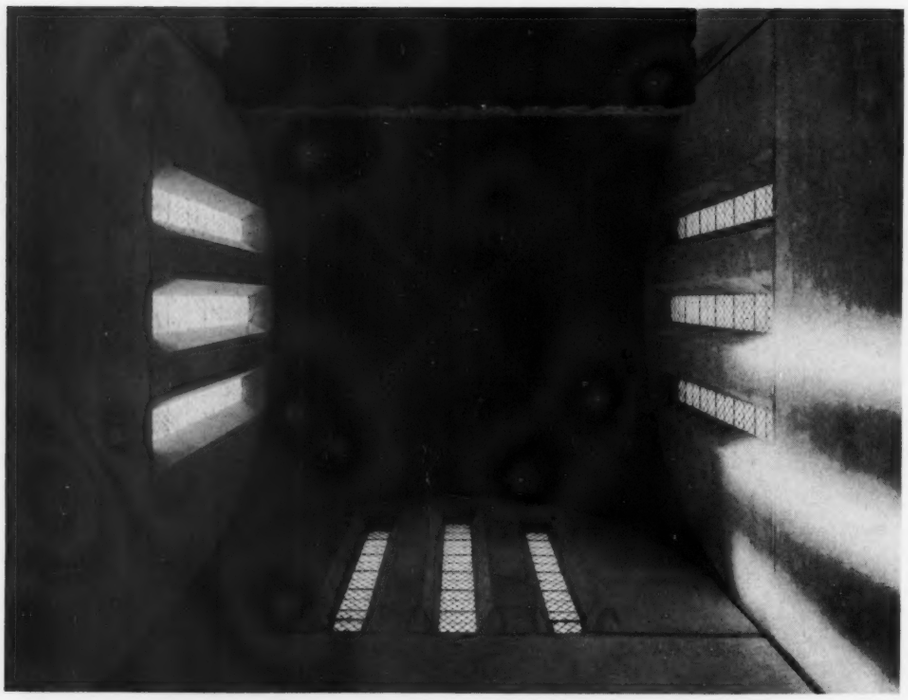


THE PERSPECTIVE AT THE LEFT SHOWS THE ORIGINAL DESIGN FOR THE CHURCH OF THE EPIPHANY BY WYETH & KING—EUGENE W. MASON, ASSOCIATED ARCHITECTS. THE CHAPEL BESIDE THE TOWER AND THE VESTIBULE BEYOND ARE TO BE ADDED WHEN FUNDS ARE AVAILABLE. THE YORK AVENUE ELEVATION AND THE SECTION ARE FROM THE ARCHITECTS' FILES



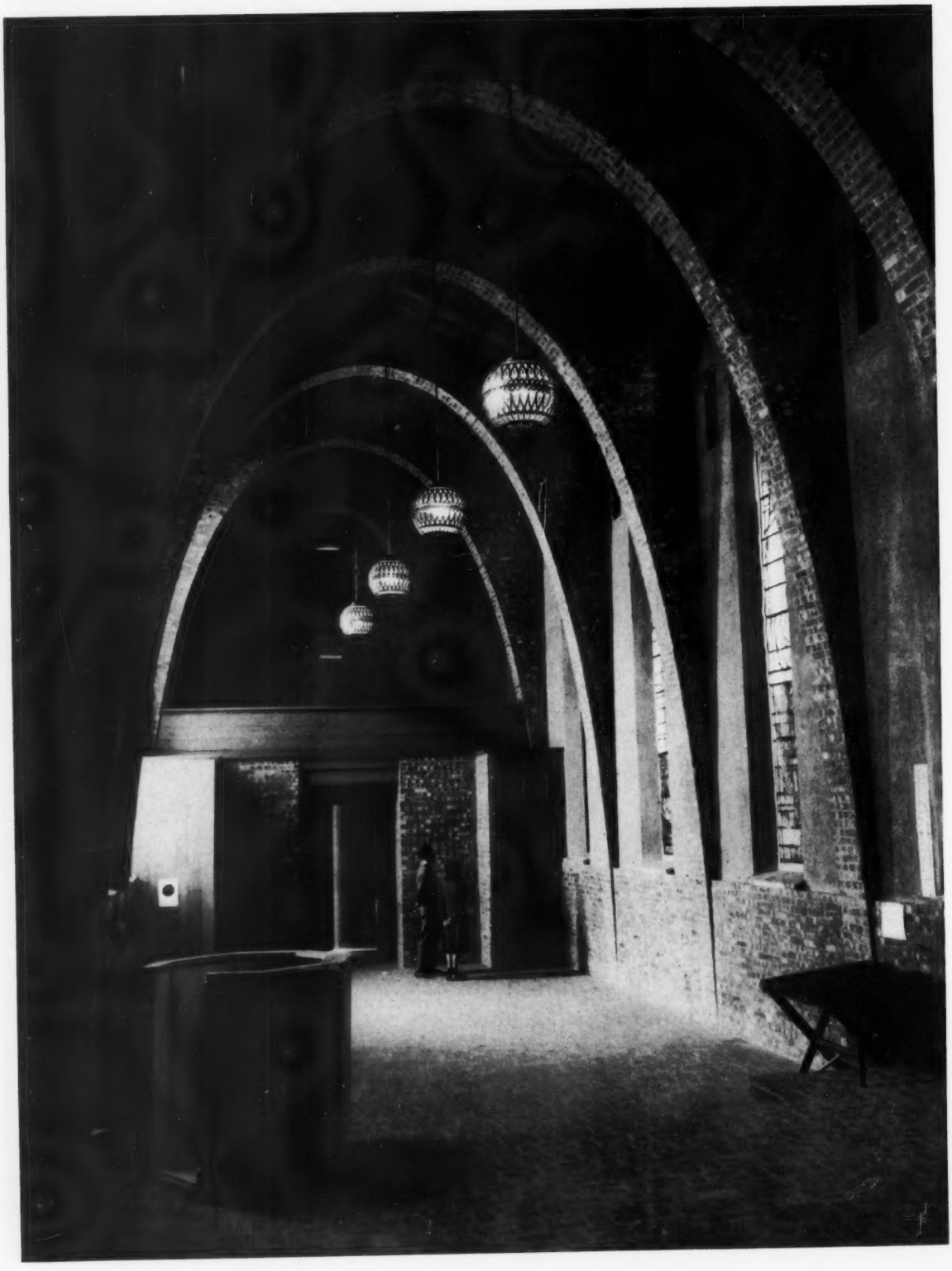


VIEW FROM THE NAVE TOWARD THE CHANCEL OF THE CHURCH OF THE EPIPHANY, WYETH & KING—EUGENE W. MASON, ASSOCIATED ARCHITECTS. PEWS ARE FROM THE FORMER CHURCH



LOOKING UP FROM THE HIGH ALTAR, AT TOP, THE VAULT IN THE TOWER IS SEEN. VIEW ACROSS THE NAVE SHOWS THE SIMPLICITY OF THE CHURCH

THIS VIEW TOWARD THE BACK OF THE NAVE OF THE CHURCH OF THE EPIPHANY, BY WYETH & KING—EUGENE W. MASON, ASSOCIATED ARCHITECTS, SHOWS THE CHOIR IN THE FOREGROUND



CHAPEL ON A COLLEGE CAMPUS, BY O'NEIL FORD — A. B. SWANK

CHAPEL IN THE WOODS

O'NEIL FORD—A. B. SWANK, ARCHITECTS

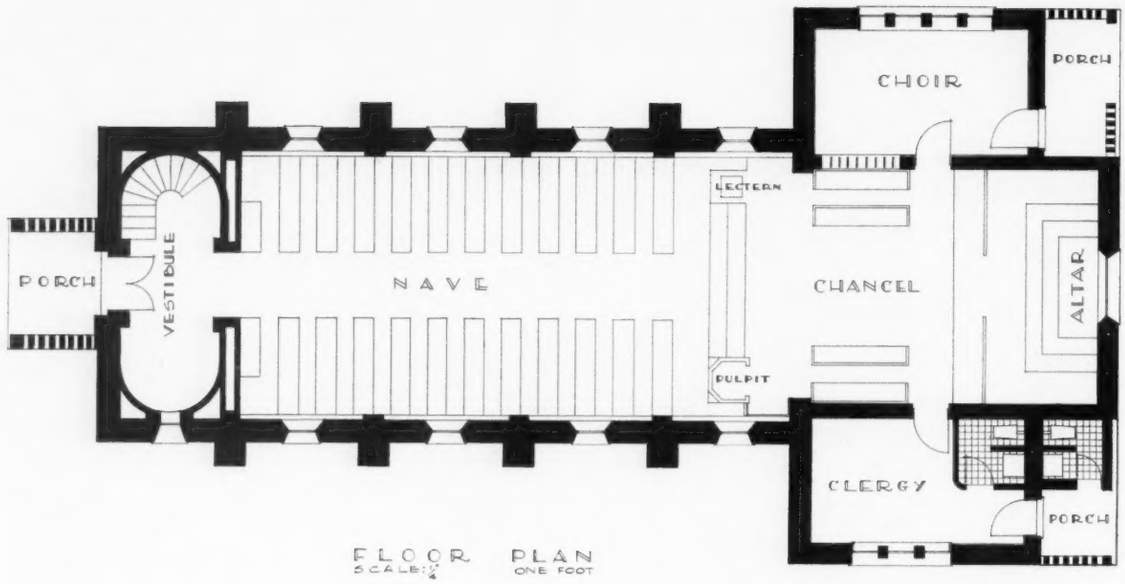
On a wooded hilltop of the campus of the Texas State College for Women, a chapel of native field stone and brick known as the "Little Chapel in the Woods" has been constructed in the last year as a haven for prayer, meditation, and religious services of small groups. The architect was O'Neil Ford, of the Dallas firm of O'Neil Ford & A. B. Swank, and the chapel was built and furnished as a project of the National Youth Administration.

Consonant with the modest requirements of the non-sectarian building, the local materials, and the limitations of the young workmen, is Ford's free and simple design pictured across-page and on the following pages. Even the lighting fixtures, the stained glass windows, furnishings, and decorations of the chapel were included in the NYA project, and executed by student craftsmen. The building is of interest, therefore, as a setting for original handcraft, as well as an exceptionally direct solution of the problems presented by a small place of worship. The chapel cost $28,000. It is 90 feet long and 42 feet wide and seats about 170 persons when used for vespers or group worship, but is not intended for formal church services at any time.

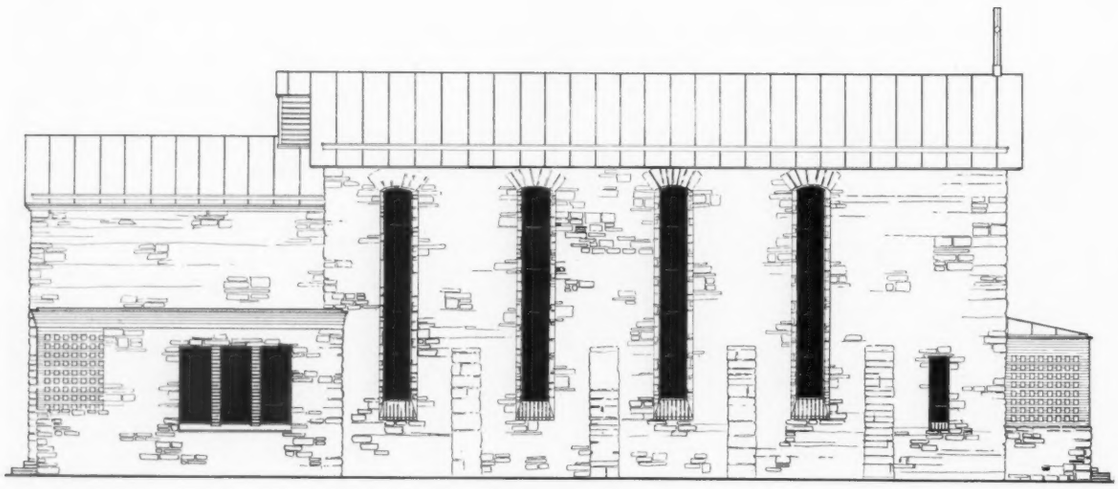
From the time construction of the chapel was started, it has attracted unusual attention. Students of the college had long anticipated the erection of a building for informal worship and when it was begun as a NYA project, which permitted many of the students to contribute their own work on the chapel and its furnishings and decoration, interest was heightened. Progress photographs, of which several are shown on pages 70 and 71, indicate the simplicity of the building methods and the frankness of the architect's design. NYA officials have pointed out that the project also served to train youths in masonry construction, and that the high quality of their work recommended many for private jobs.

Working six to twelve hours a day, the student craftsmen assigned to design and make the stained glass windows and metal fixtures and furnishings of the chapel also succeeded in producing results which have won the admiration of those visiting the chapel. Under the supervision of Miss Dorothy A. LaSelle, of the Art Department of the Texas State College for Women, students competed in the design of ornamentation for the ceiling beams, exterior cornices, vestibule floor of Texas stone, and wall patterns. Others of the more than 500 undergraduates who participated in this phase of the project designed the woodwork enriching the lectern, pulpit, and pew ends, and the metal trim of the chapel door.

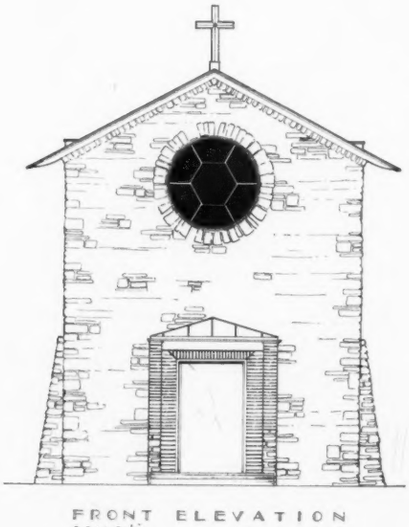
The brass spheres, saw-pierced and riveted, which are the nave lights were made under the direction of Miss Sammy Tate, an art student of the college. She also directed the execution of metal candlesticks and a cross for the altar. Miss Beatrice Paschall, a graduate student, supervised the design and execution of the stained glass windows, which show Woman Ministering to Human Needs. Texas wild flowers furnished the inspiration for the window over the entrance.



FLOOR PLAN
SCALE: 1/4" = ONE FOOT



SIDE ELEVATION
SCALE: 1/4" = 1'-0"



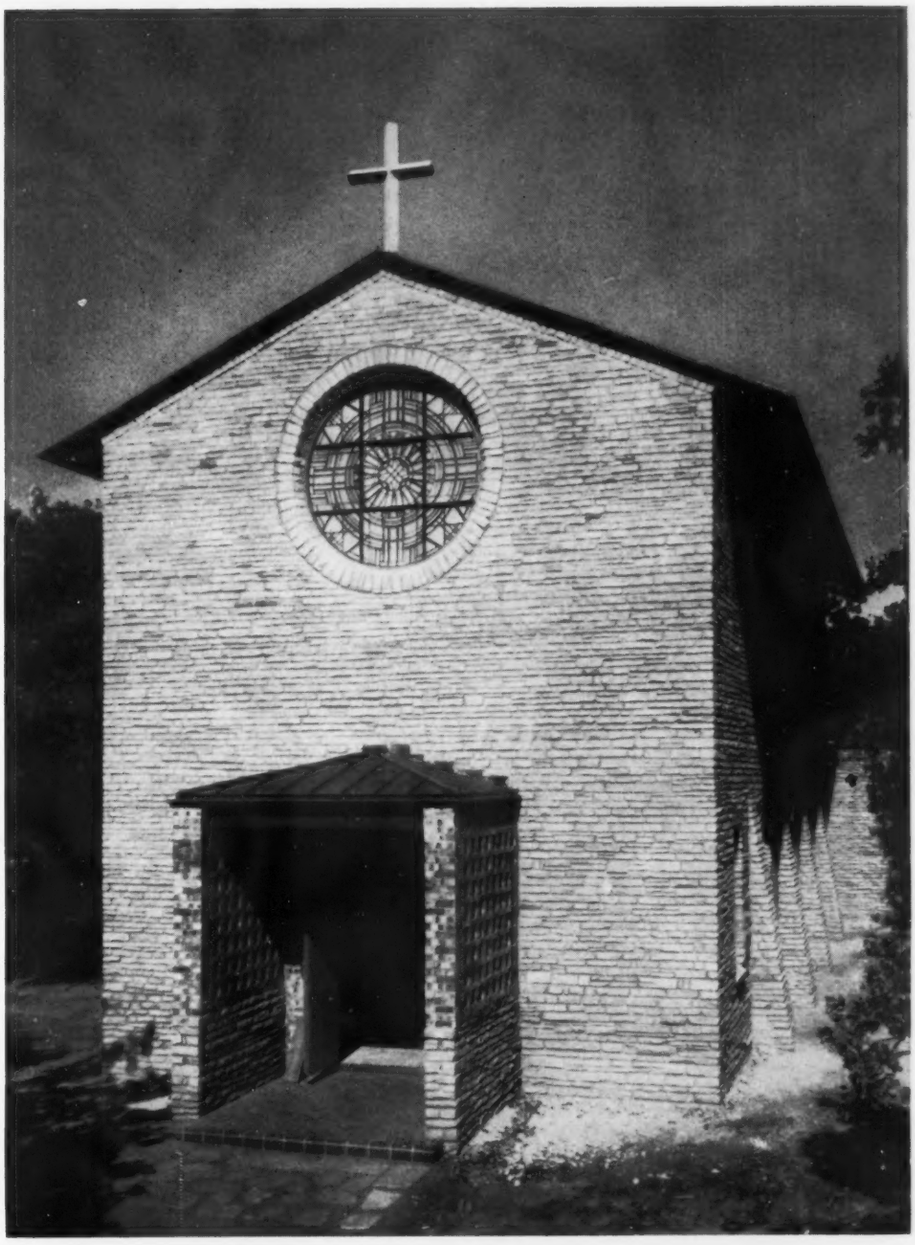
FRONT ELEVATION
SCALE: 1/4" = 1'-0"

CHAPEL · IN · THE · WOODS

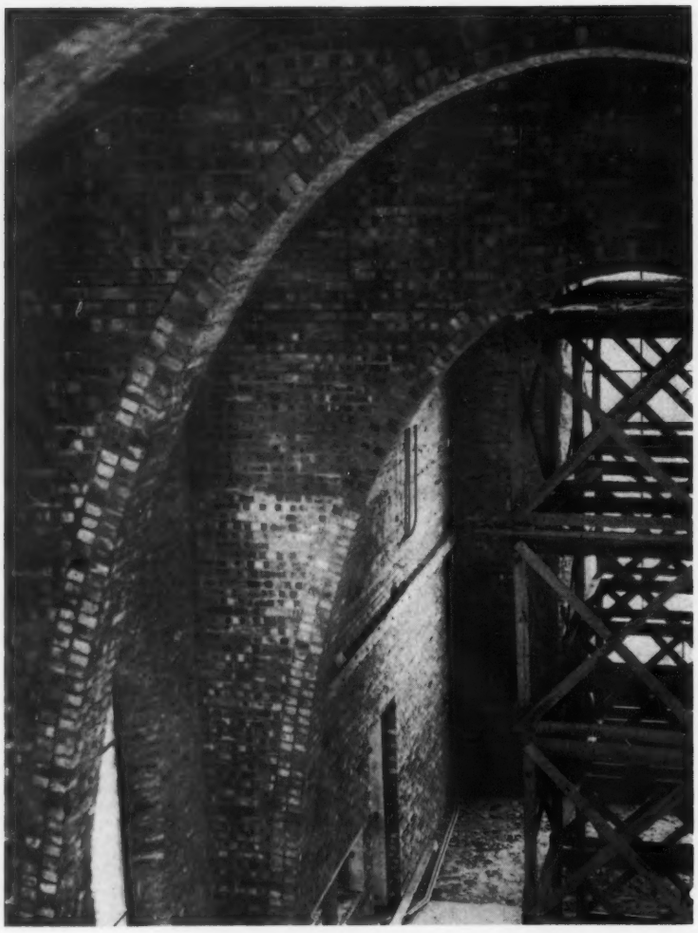
CONSTRUCTED BY THE NATIONAL YOUTH ADMINISTRATION IN COOPERATION WITH THE TEXAS STATE COLLEGE FOR WOMEN

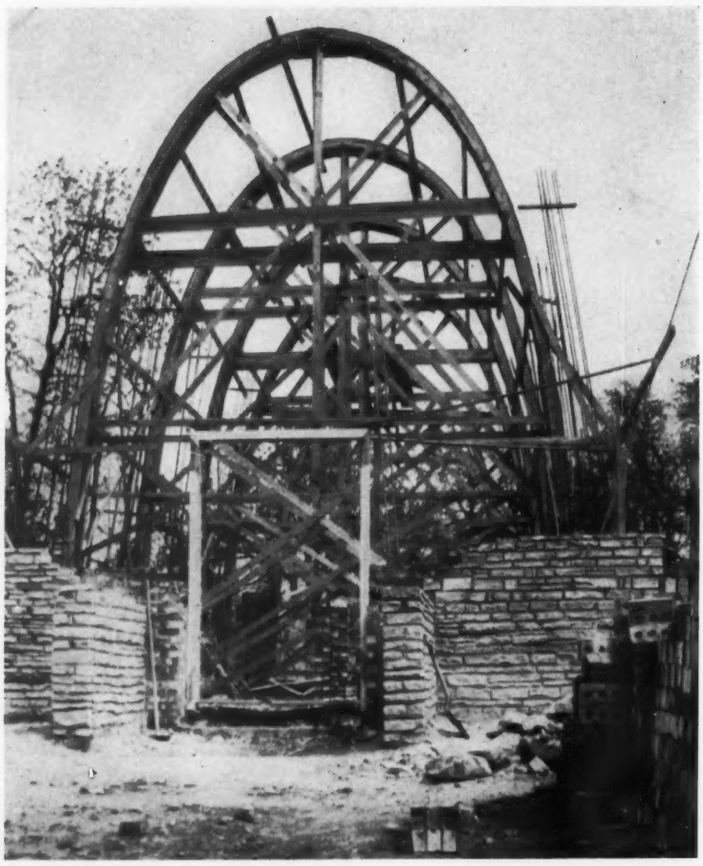
DENTON, TEXAS

O'NEIL FORD - A. B. SWANK
ARCHITECTS

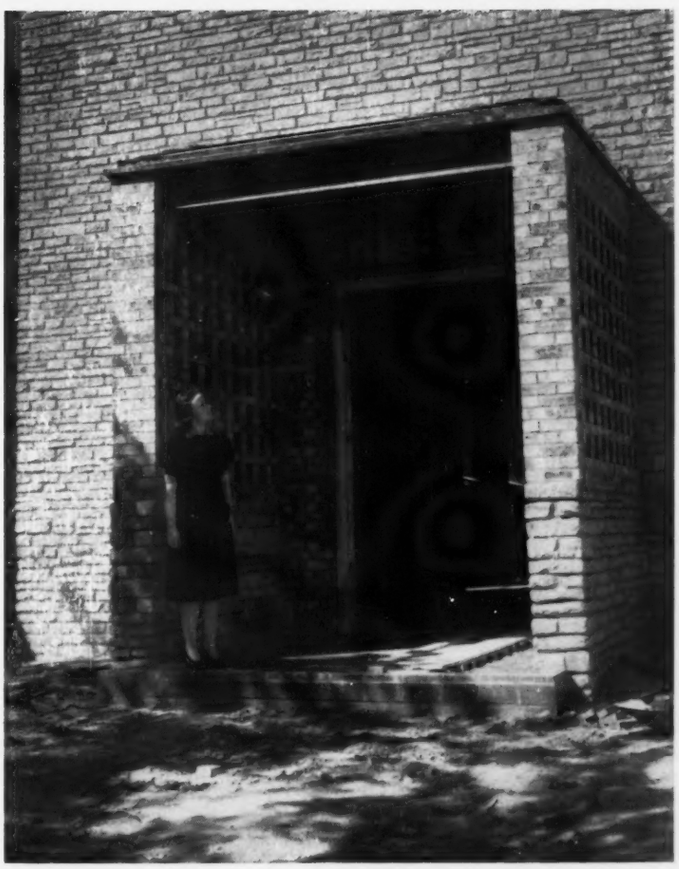


NATIVE STONE WAS USED FOR THIS LITTLE CHAPEL AT THE TEXAS STATE COLLEGE FOR WOMEN. LOCATED ON A WOODED HILLTOP, IT IS FOR PRAYER AND MEDITATION, RATHER THAN FOR ANY FORMAL SERVICE OR FOR RITUAL





THE METHOD OF CONSTRUCTION OF THE BRICK VAULTS OF THE CHAPEL IN THE WOODS, AT THE TEXAS STATE COLLEGE FOR WOMEN, IS REVEALED BY THESE PHOTOGRAPHS FROM NYA FILES. ARCHITECTS WERE O'NEIL FORD AND A. B. SWANK, OF DALLAS



BRICK GRILLES ADD TO THE INTEREST OF THE CHAPEL ENTRANCE SHOWN, ABOVE, DURING CONSTRUCTION AND, AT RIGHT, AS COMPLETED. THE PORCH OPENS ON A VESTIBULE, OF WHICH THE WALLS ARE DECORATED WITH MOSAICS AND THE FLOOR MADE OF TEXAS STONE OF VARIOUS COLORS. PHOTOS FURNISHED BY THE NYA

ALTAR OF COLLEGE CHAPEL BY O'NEIL FORD — A. B. SWANK

THREE CHURCHES

BY TALBOT F. HAMLIN

As one runs through the history of architecture, one cannot fail to be struck by the extraordinary importance which religious buildings have always enjoyed in the development of the building art. Again and again the greatest architectural work of any culture has been the buildings it constructed to enshrine its gods. In the design of these, architects have always had opportunities denied to many of their co-workers in other fields. Religion has been, as it were, the final flower of an age, and on religious buildings have been lavished enormous efforts, enormous expenditures, as though nothing were too good for them. The challenge of this magnificent opportunity has frequently resulted in the development of great architects: men who have designed masterpieces. One has but to think of the Parthenon, the great ruins of Karnak, the amazing structures of India, the broad serenity of Chinese temples—not to speak of all the superb creations of Christian architecture through Early Christian, Byzantine, Romanesque, Gothic, and Renaissance times—to realize this.

Even today the problem of church design is one unusually free. The basic requirements are simple. The desire to create a fitting monument is usually present; and frequently there is, if not the great prodigality of past times, at least a fairly adequate appropriation. Is it wrong, then, since the opportunities are so great, to demand an equal performance on the part of the architects? Should we not apply to religious buildings of today a standard of criticism more stringent than that we apply to other buildings, just as the religious bodies who build them claim a greater superiority, a more controlling influence, over secular life?

This problem, stated in these words, is not without relevance to the whole question of church building today. Frankly, taking it as a whole, and judged by any such criteria as these, the greater part of it must fail signally. The most imaginative creation on the part of our architects seems in general today to be called forth by other problems than those of the religious building. Housing and factories, office buildings and public works—these seem today to be taking the most expressive, the most significant, and the most creative forms. By contrast, church design is sterile. In searching for the reasons for this disturbing fact, one is forced back behind the architects to the clients for whom they work; one is forced back to an analysis of the whole problem of religion in the world today.

Manifestly this is not a question for debate in an architectural periodical. But the problem must be stated, because over and over again, in the actual design of religious buildings, it is the fixed ideas of committees, ministers, or priests which control. When the artistic failure of this control and the sterility of its results are pointed out, the universal excuse is made that there wasn't money enough, that the modern world does not give with sufficient generosity to enable the production of good buildings; as though any question of mere dollars and cents could be the deciding element between the good

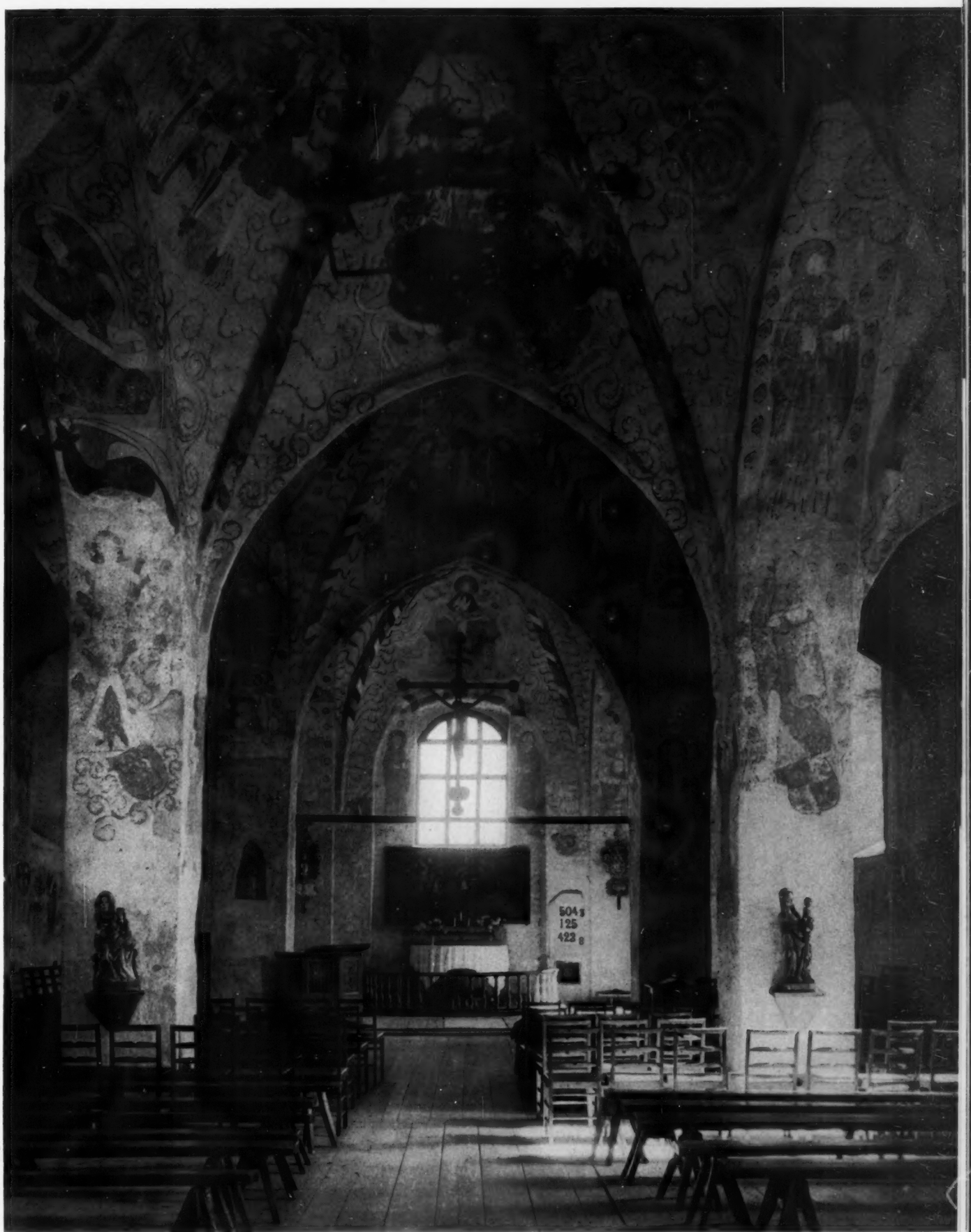
and the bad. What it does mean is that, almost universally, building committees and religious authorities attempt to produce buildings of a lavishness and size out of all proportion to their pocketbooks. Between these two millstones of the client's desire and the client's appropriation, the design almost always sinks to untold depths of banality in aping things which are costly by imitations which are cheap; and it is this imitativeness, this search for a pseudo-grandeur, which has all too frequently vitiated American church design.

If, then, there is a dilemma which results in the imitation of the more costly by the cheap, there is an equally disturbing dilemma which results from the client's attitude towards style. Here once more it is difficult to discuss religious buildings without recourse to theology. The whole tradition of almost all religious cults, being based on events or triumphs in the past, not only has led to an admiration of the buildings of past ages as the only fit patterns for religious uses, but also has built up even in the lay people themselves an extraordinarily strong association between religious purposes and certain shapes. If these shapes, the past styles of these buildings, are no longer the natural expression of our building ways or even of our common human feelings, they are still revered as somehow symbolic of all the great voices of the past which have made modern religions what they are.

So here again one is brought inevitably up against questions which, if not theological, are at least matters of religious policy. What should be the purpose of a religious building today? What aim should it have? How should it affect the people who use it? These are essential questions which must be answered before any reasonable design can be made, and these are questions to which the greater number of religious bodies in America today give evasive answers or none at all.

Of course the economic problem is important, as it is in any building, but it is one which has been most satisfactorily solved in those very eras of the Middle Ages to which so many churches turn back for inspiration in building matters. The Gothic architect somehow always cut his suit to fit his cloth: when he had ample funds and plenty of time he produced an Amiens or a Lincoln, but where money was limited the answers he made were quite different. Characteristic is the old brick church built at Hattula, in Finland, in the Thirteenth Century, the charm and effectiveness of which could be matched in many small communities throughout Europe.

Just what are the distinguishing features of this Hattula church? In the first place, absolute unostentatious sincerity—it was not trying to be a cathedral; second, a rigid elimination of all carved ornament, and a dependence for effect on the pleasantness of the brick and stone of which it was built; third, the slight variations and ornamentations produced by changes in the brick work, like the cross and the arched panels in the front gable; and, last, that innate sense of proportion which seems such a general factor in medieval building. If the church is pleasant, inviting, "homely" outside, its interior is even more beautiful, with its perfectly simple pointed arches, its groined vaults, its plain square piers, and the naive surface decoration with which the vault has been painted. Here there is no trace of a search for effect beyond that achieved by the simplest processes of medieval building carried out in the cheapest possible way, and then decorated slowly over successive generations by reverent people who loved their church. A touch of Renaissance richness in the pulpit gives a needed accent; and the way the Renaissance forms fit so directly and with such beauty into their simple surroundings shows that the people of the Renaissance, loving their church, could think of no better way of expressing this devotion than by adding to it the best that their country and their generation could produce. Here is a church to put to shame all of those who claim the failure of their buildings is due to limited cost! Much of its beauty comes from the fact that it cost little, and that, costing little, its designers and builders were forced back to the deeper questions of simple form. Is there



Therese Bonney

THIRTEENTH CENTURY CHURCH AT HATTULA, FINLAND

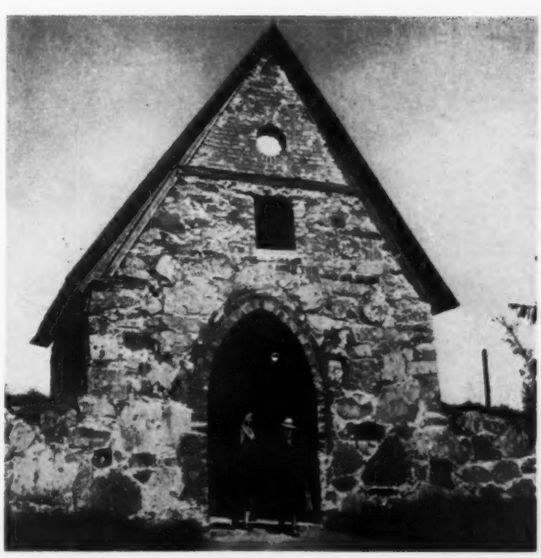
Photos by Therèse Bonney

THE OLD BRICK CATHOLIC CHURCH AT HATTULA WAS BUILT IN THE THIRTEENTH CENTURY AND HAS PASSED SAFELY THROUGH MANY PERIODS OF DISTURBANCE WITHOUT ESSENTIAL DAMAGE. ITS LOCATION A SHORT DISTANCE FROM HELSINKI EXPOSES IT TO PRESENT RISK BUT IT IS TO BE HOPED THAT IT WILL NOT FALL A VICTIM TO AIR BOMBING. ITS MERIT LIES IN ITS SIMPLE UNPRETENTIOUSNESS AND IT GIVES PROOF THAT ARCHITECTURAL QUALITY RESIDES IN PROPORTIONS AND MATERIALS AND HONESTY TO PURPOSE RATHER THAN IN EXPENSIVE ELABORATION. ACROSS PAGE ARE THE SIXTEENTH CENTURY PULPIT AND THE CHURCHYARD ENTRANCE

perhaps a lesson for the Twentieth Century in such works as this?

The style problem is today an especially difficult one. There is something extraordinarily persistent in the Gothic idea; again and again the average clergyman or building committee will demand a Gothic church. Yet conditions and building ways have changed so radically since the 15th Century that any attempt to copy archeological forms seems bound only for the disaster of bad imitation on the one hand, or the banality of mere copybook architecture on the other. Henry Dagit & Sons' Co-Cathedral of Christ the King, in Atlanta, is a promising attempt to cope with this problem. The carving has been reduced to a minimum, and the chief dependence has been on the actual structural forms. The chancel is a simple continuation of the nave, climaxed by a rich baldachino for the altar, with its sculptured altar-piece above. As is the common American custom, the side aisles have been reduced to mere passages. The most interesting innovation is the fact that the side aisles have been made as high as the nave, so that an agreeable sense of airy space has resulted, each side-aisle bay being roofed with a simple pointed vault running crosswise. The whole, built in a pleasant variegated masonry, has a marked quality of distinction. One feels in this nave the aim to bring the congregation together as one unit in relation to the climax, the altar. Excellent, too, is the simple marble block that serves as an altar. All of this is straightforward building, well proportioned, its style connotations limited to the use of the pointed arch and the cross-ribs in the vault.

Yet the old dilemma which faces any modern designer in his attempt to adopt and to modify earlier historical forms will not down; and in the enclosing frame of the altar-piece itself, impressive as its simple height is, there seems to be something somehow at odds with the quiet serenity of the interior form, and still a little foreign to the stylized sculpture of the altar-piece. By contrast, one thinks of the absolutely simple, wooden, polychromed, temporary baldachino now set in the nave of the Cathedral



PAUL SCHWEIKHER DESIGNED THE LOVELY LITTLE THIRD UNITARIAN CHURCH SHOWN HERE AND OPPOSITE AND ALSO ON PAGE 89

of St. John the Divine, in New York, where style has been forgotten and the very limitations of cost imposed by the fact of its temporary nature have forced its designer to forms daringly simple and effective in their scale, as in their polychromy.

Something of the same difficulties inherent in this conflict between the established forms of the past style and the necessities of modern construction, limited by modern means, can be seen in the exterior of the Church of Christ the King. Here the front, with its plate tracery under a great enclosing arch, and its two side pinnacles with their crocketed spires, is a modification of a well-known type of modern American Gothic front, developed first, I believe, in the works of Cram, Goodhue & Ferguson some thirty years ago. When one turns the corner to the flank, the difference in expression is surprising; for here, although there is perhaps a certain awkwardness in the handling of the two lancets and the rose above them, there is nevertheless a straightforward expression of the open and rather modern feeling of the interior. The two parts seem less closely related. Nevertheless, this building is such an advance over the average modern "Gothic" church, and so largely distinguished by simple sincerity in its interior, that it is a worthy example of the more traditional type of church building.

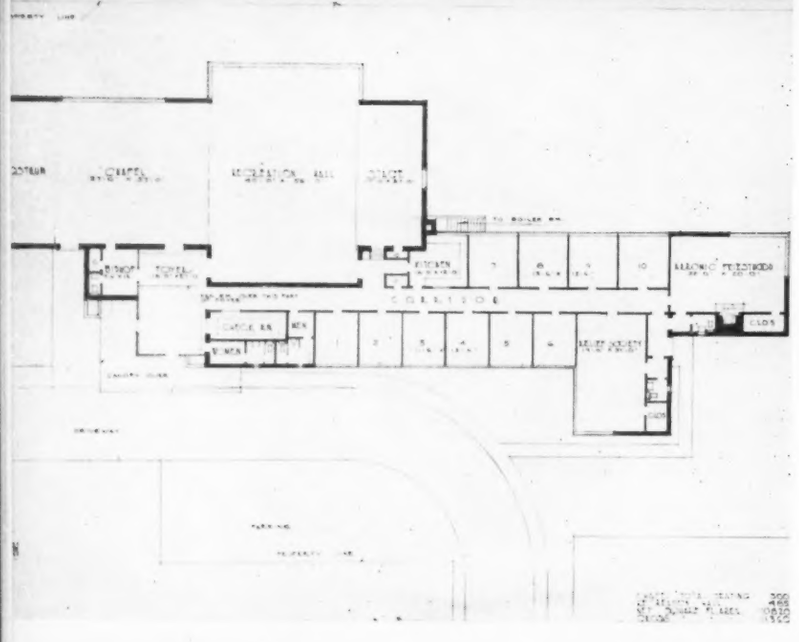
The Church of the Epiphany, in New York, by Wyeth & King and Eugene W. Mason, is also Gothic in its original inspiration; yet it has progressed one step more towards the era of today in its creative approach to the problems of modern design. The great difficulty of an urban church is the problem of scale—how to create a building which shall hold its own against the confusion of surrounding structures. Some kind of tower is traditionally part of a church; but even high towers are dwarfed by modern structures. Mere verticality, save on a gargantuan scale, is not enough. Faced with this question, the architects have made a most daring choice; they have made the chancel of the church the tower, and have carried the chancel vault up high above the nave, lighting the space by tall windows in the upper part. These windows have their sills sufficiently above the ground so that they dazzle no one in the nave; yet their ample daylighting creates in the chancel itself a brilliance which forms a natural climax, emotionally powerful, and the very fact that the ceiling above is invisible from most seats of the nave adds even more to the sense of mystery thus created. Certain of the German architects had used this idea of a chancel higher than the nave in those brilliant experiments in church building which were so common in Germany up to a few years ago. But in the German examples this kind of composition had always

SCHWEIKHER HAS PRODUCED ECCLESIASTICAL FEELING HERE WITHOUT USING HISTORIC DETAIL. HEDRICH-BLESSING PHOTOS

been combined with forms of a definitely radical nature. Here, I believe, for the first time at least in America, the same means of giving emotional power has been used with forms of the simplest type, largely traditional in their origin.

In the Epiphany Church the architectural elements throughout are treated with disarming simplicity—the way the round columns splay out to take the simple pointed arches is excellent; the simplicity of the open-timber ceiling could not be improved; even the perfectly plain cylindrical lighting fixtures are unusually harmonious with the whole. It seems, therefore, a little of a shock to discover a round window, subdivided by tracery of a rather awkward type. To me at least, this seems to take away from the beautiful dignity of the whole, both outside and in. In its use of materials, in the beauty of its simple red walls, in the restrained use of stone around the windows, in the relation of the great square mass of the chancel tower to the pyramidal spire above, and in the bold, almost crude detailing of the metal *epi* at the top, there is a brand-new note in American city church design. This church begins to have a forceful expression not only of the church idea as a whole, but also of something quite at home in the Twentieth Century and in New York. The scale of its masses is sufficiently large so that it need fear no competition in buildings alongside, and it has been cleverly planned

LAIE TEMPLE, HAWAII, A MORMON CHURCH BY POPE AND BURTON, ARCHITECTS, AND SHOWN ABOVE, WAS DONE NEARLY TWENTY YEARS AGO. BELOW IS BRYAN WARD CHURCH, SALT LAKE CITY, BY EDWARD O. ANDERSON



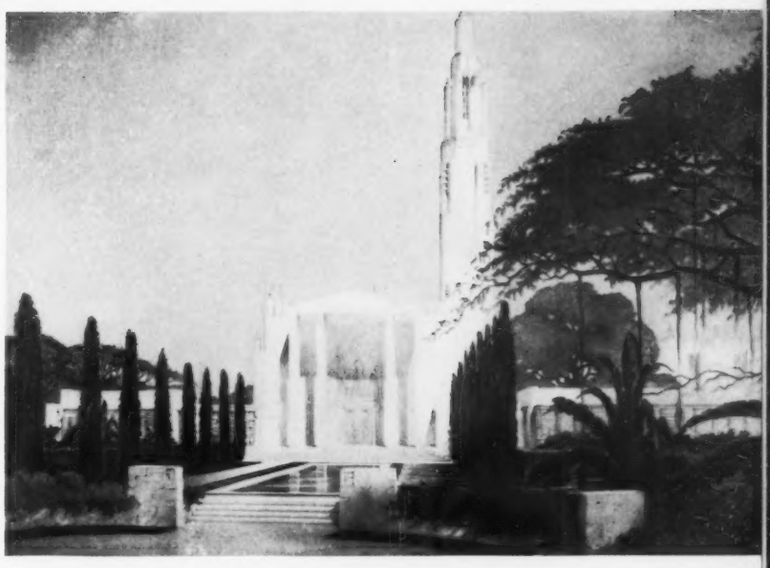
so that the tower will always stand isolated. It is planned eventually to build a chapel out from the south side of the chancel to form a free and interesting balance with the low office wing to the north. The original sketch showed a long niche running up the center of the tower front; the present building is without it, and its omission seems a gain, for there is a quality in the unbroken sheets of well-built wall, so pleasantly proportioned and so obviously there for a purpose, which would only be compromised by ornament of any kind. In this building there is a message, it seems to me, from an organization which, although based on the traditions of the past, is trying to make itself a definite and vivid part of the present and of the future.

The matter of tradition in church design is something both more fundamental and yet more subtle than any mere matter of "Gothic," or "Romanesque," or "Byzantine," or any style elements at all. Paul Schweikher's beautiful Unitarian church near Chicago, shown at the Architectural League last year, was obviously within the church tradition, and still one could not put any name to its style. And what is true of that is true quite as much of the remarkable Chapel in the Woods at Denton, Texas, built by the National Youth Administration in cooperation with the Texas College for Women, and designed by O'Neil Ford, of Ford and Swank. Here the problem was one not only of an extremely limited budget, but of designing a structure which could be largely erected by unskilled NYA labor. Fortunately there was a beautiful local stone available, which split easily into horizontal sheets and slabs. By limiting the church building to a simple exterior wall, and then dividing it into bays by transverse parabolic arches of brick, magnificent effect was produced with a minimum of cost. Like all real architects, the designer here has been as creative structurally as he has æsthetically. The parabolic arches which crown the nave are only two rowlocks thick. By all the empirical rules-of-thumb that control arch design, they ought not to stand up, any more than Wright's mushroom columns for the

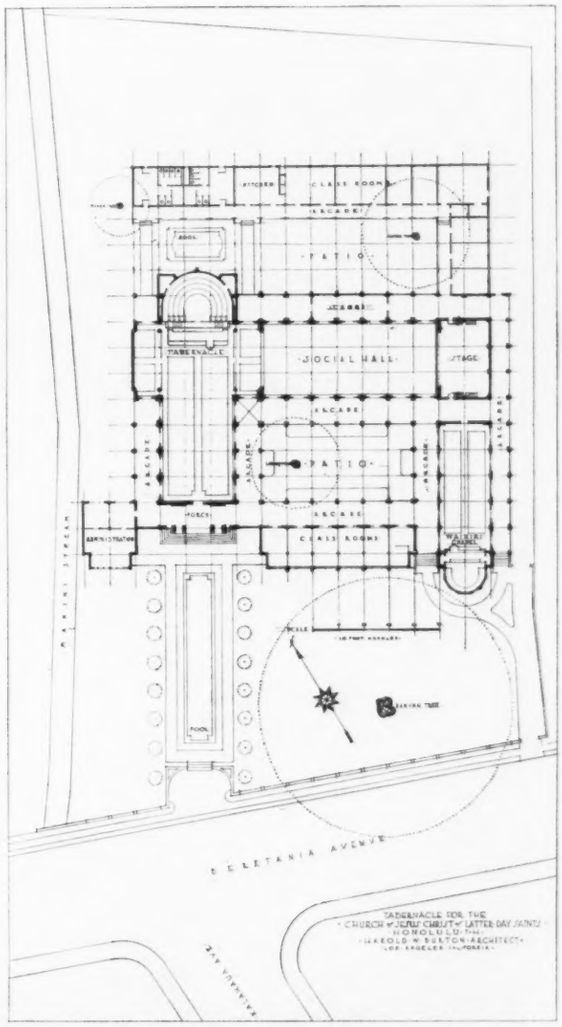
Johnson Wax Company at Racine should stand; yet the choice to make them only two rowlocks thick enabled the use of the lightest possible scaffolding and centering, and the forms of the arches themselves guaranteed their strength and solidity.

All the details of the building have been conceived with a similar imagination—the lighting fixtures with their rich intersecting patterns of dark lines, the altar with its three square panels of convex strips, and the beautiful simple porch of stone and brick. Noteworthy, too, is the way the arch lines show on the outside in the frankly projecting buttresses that carry down the feeling of the curve. Here, then, is a chapel which is entirely of our own time, owing its beauty, almost as the Finnish church did, to the limitations imposed upon its designers—limitations of size, and of cost, and of structure. In it there is that perfect expression which comes from the absolute uniting of structural with architectural form—that unity which is the essence of all architectural sincerity. And surely, if sincerity is a virtue in building design of any kind, it would seem to be even more necessary in the designing of buildings for religion; for if the buildings in which religion expresses itself are tricky, imitative, trying to put up a false front in cheap materials, attempting to create an impression of size or richness which is not there—if, in a word, they are only paste jewels—need we wonder that people remain cold to them, or even come seriously to question the ideals that lay behind their construction?

There are other structures, for religious bodies carrying perhaps less of a burden of past tradition, which suffer less from the hampering sentimentalities of forms from by-gone days. In such buildings, above all, one should expect to find qualities of today. The church of the Latter Day Saints—the Mormons—forms such a body. The first "modern" building I ever saw was a Mormon temple on Oahu Island, near Honolulu, built nearly twenty years ago—the Laie Temple, designed by Pope and Burton. Today its square and blocky forms, its tall windows, its geometrical masses, and its



THE NEW OAHU STAKE TABERNACLE IN HONOLULU WAS DESIGNED BY HAROLD W. BURTON OF LOS ANGELES. THE CHAPEL, CLASSROOMS, AND RECREATION HALL REPRESENT THE THREE-SIDED ACTIVITIES OF THE CHURCH



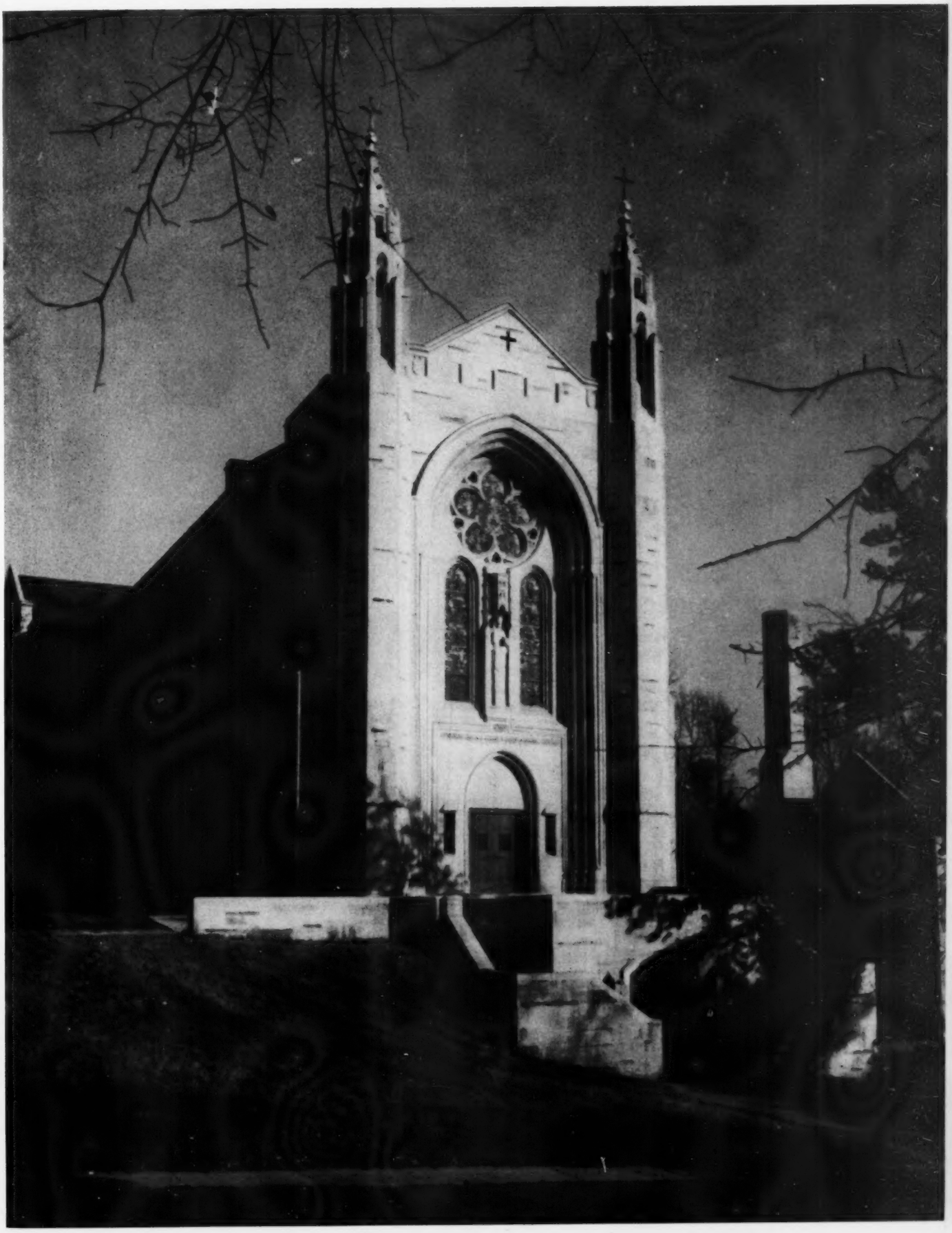
sculptured frieze all appear perhaps commonplace enough. But the very fact that it was produced so long ago, when such buildings were not frequent, is eloquent evidence of the desire of the Salt Lake authorities to make their buildings up-to-date. There is now under construction in Honolulu another temple—or rather a tabernacle (I am not adept enough to know exactly where one begins and the other ends)—from the designs of Harold Burton, of Los Angeles. It seems to me a particularly interesting experiment in the free creation of vertical and horizontal rhythms, more obviously and recognizably within the church tradition than the Laie Temple; more frank and, in the best sense of the word, contemporary as well. Its wide, open plan, its gardened courts, and its low classroom contrast most attractively with the high narrow openings of its porch. Another characteristic work of the same organization is a group in Bryan Ward at Salt Lake City, by Edward O. Anderson. All of the schemes call for a recreation hall, classrooms, and a chapel, and this complexity of plan seems to make for interesting grouping and creative treatments.

There are thus, all through the religious building world, forces at work which frankly accept the modern day and the modern life; which try to build in accordance with it, realizing that only by becoming part of it can they bring to it the inspiration which it needs. Along this line the future of all religious architecture must lie, if religious building is to continue as a creative force among us. Sincerity above all—the little church to be little, the inexpensive church to be inexpensive, frankly and simply creating of its very limitations opportunities for new kinds of creative beauty. People will not indefinitely stay fooled; for the moment they may be moved by plaster carving and wire-lath-and-plaster vaults. They may be affected for a little while by superficial stage scenery; but eventually, if it is not somehow part and parcel of their own life, and yet nobler because more frank, more truthful, it will only bore and stupefy, like a pretentious and over-long sermon full of false eloquence.

* * *

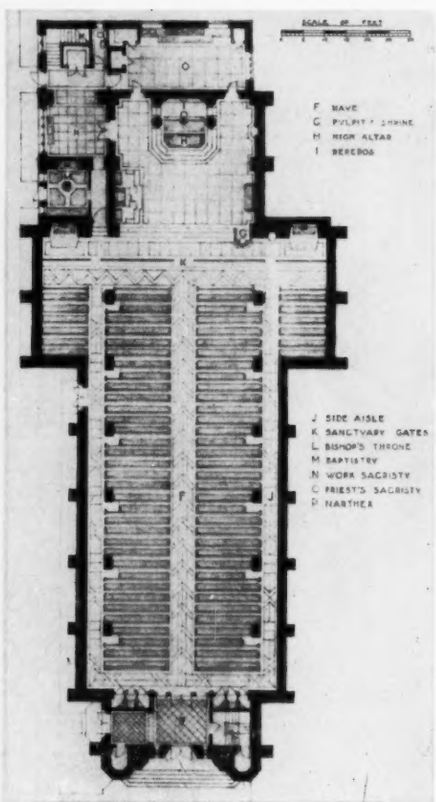
Certain facts about the Marine Casino in San Francisco which were diligently sought during preparation of my recent discussion of the architecture of the West and Southwest have now been supplied—since publication of unintentional misstatements in the December issue. Our readers will please take note that this building was not entirely the work of the WPA, as William Mooser, Architect, of San Francisco, designed the building; also that the incised sculpture ornamenting the entrance is by Sargent Johnson, not by Porter Sargent.

ONE OF THE NEW MORMON CHURCH DESIGNS BY CANNON AND MULLEN OF SALT LAKE CITY IS THE BOUNTIFUL WARD CHAPEL OF THAT CITY, SHOWN HERE IN PERSPECTIVE FORM

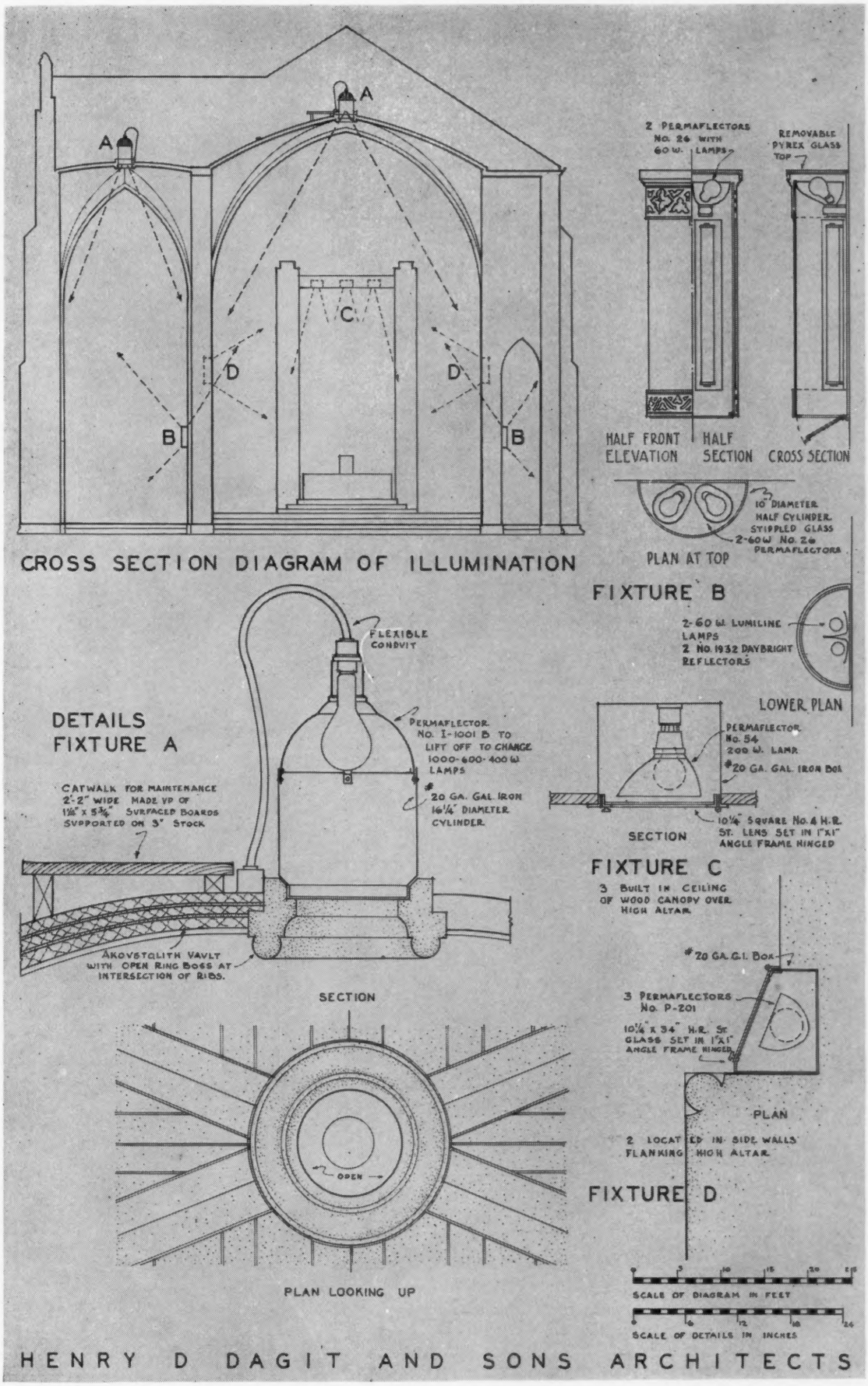


CO-CATHEDRAL IN ATLANTA, DESIGNED BY HENRY D. DAGIT & SONS

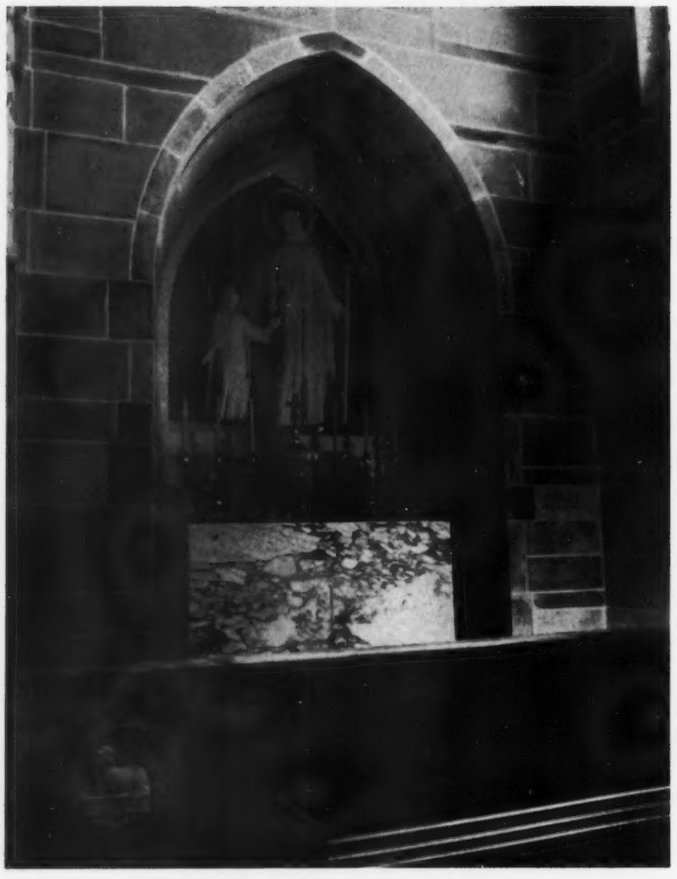
DISTINGUISHED FOR ITS SIMPLICITY AND CONTEMPORARY CHARACTER, YET RETAINING THOSE FEATURES OF THE TRADITIONAL GOTHIC MOST OFTEN DEMANDED BY A RITUALISTIC CHURCH, IS THE CO-CATHEDRAL OF CHRIST THE KING, IN ATLANTA, GEORGIA. THE ARCHITECTS WERE HENRY D. DAGIT & SONS, OF PHILADELPHIA, A FIRM WHICH HAS SPECIALIZED IN CHURCH AND INSTITUTIONAL WORK MORE THAN FIFTY YEARS



THE NAVE, LOOKING TOWARD THE HIGH ALTAR, OF THE CO-CATHEDRAL OF CHRIST THE KING. THE PLAN SHOWS THAT THE CHANCEL IS SIMPLY A CONTINUATION OF THE STATELY NAVE


A
A
C
D
D
B
B
CROSS SECTION DIAGRAM OF ILLUMINATION
2 PERMAFLECTORS No. 24 WITH 60 W. LAMPS
REMOVABLE PYREX GLASS TOP
HALF FRONT ELEVATION
HALF SECTION
CROSS SECTION
10" DIAMETER HALF CYLINDER STIPPLED GLASS
2-60 W No. 24 PERMAFLECTORS
PLAN AT TOP
FIXTURE B
2-60 W. LUMILINE LAMPS
2 NO. 1932 DAYBRIGHT REFLECTORS
LOWER PLAN
DETAILS FIXTURE A
FLEXIBLE CONDUIT
PERMAFLECTOR NO. I-1001 B TO LIFT OFF TO CHANGE 1000-600-400 W LAMPS
#20 GA. GAL. IRON 16¼" DIAMETER CYLINDER
CATWALK FOR MAINTENANCE 2'-2" WIDE MADE UP OF 1⅛" X 5¾" SURFACED BOARDS SUPPORTED ON 3" STOCK
AKOVSTOLITH VAULT WITH OPEN RING BOSS AT INTERSECTION OF RIBS.
PERMAFLECTOR NO. 54 200 W. LAMP
#20 GA. GAL. IRON BOX
10¼" SQUARE NO. 4 H.R. ST. LENS SET IN 1"X1" ANGLE FRAME HINGED
SECTION
FIXTURE C
3 BUILT IN CEILING OF WOOD CANOPY OVER HIGH ALTAR
#20 GA. G.I. BOX
3 PERMAFLECTORS No. P-201
10¼" X 34" H.R. ST. GLASS SET IN 1"X1" ANGLE FRAME HINGED
SECTION
OPEN
PLAN LOOKING UP
PLAN
2 LOCATED IN SIDE WALLS FLANKING HIGH ALTAR
FIXTURE D
SCALE OF DIAGRAM IN FEET
SCALE OF DETAILS IN INCHES
HENRY D DAGIT AND SONS ARCHITECTS

THE LIGHTING OF THE CO-CATHEDRAL IS OF PARTICULAR INTEREST, AS NO FIXTURES APPEAR IN THE NAVE. THIS DETAIL SHEET WAS FURNISHED BY THE OFFICE OF THE ARCHITECTS



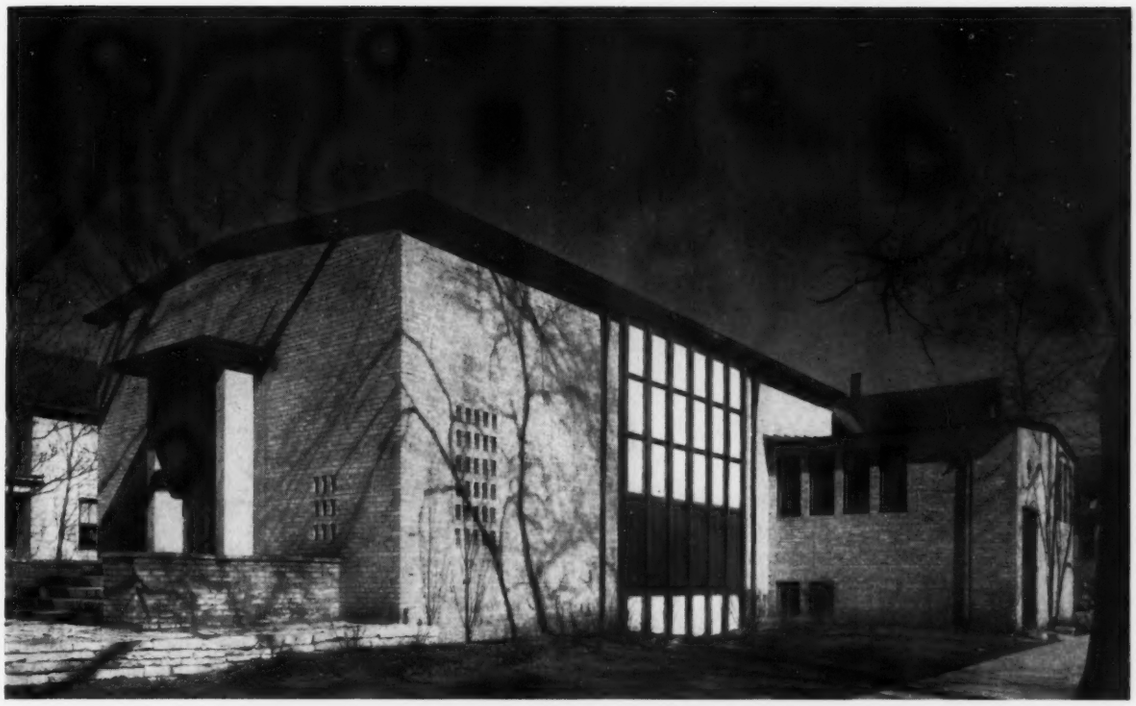
GOLD MOSAICS MAKE A RICH BACKGROUND FOR THE ALTAR SCULPTURES OF WHITE MARBLE, BY ANGELO LUALDI, OF FLORENCE, ITALY. THE ARCHITECTS DESIGNED OTHER INTERIOR ORNAMENTATION, SUCH AS THE YELLOW SIENNA MARBLE COMMUNION RAILING, SEEN AT LEFT, WITH SYMBOLIC RONDELLES, AND GATES OF BRASS AND MONEL METAL, SEE PAGE 84. WALLS AND PULPIT, ACROSS-PAGE, ARE OF INDIANA LIMESTONE. THE VAULTING IS GUASTAVINO AND THE FLOORS ARE TERRAZZO THROUGHOUT. THE FIGURE OF CHRIST THE KING OVER THE ENTRANCE, SEE PAGE 83, WAS MODELLED BY JOSEPH C. FLERI, OF NEW YORK. METALWORK WAS EXECUTED BY IRON CRAFTSMEN, AND THE STAINED-GLASS BY HENRY LEE WILLET, OF PHILADELPHIA. THE SIDE ALTARS OF THE CO-CATHEDRAL ARE OF MATERIALS SIMILAR TO THOSE USED FOR THE HIGH ALTAR. ALTAR FITMENTS WERE DESIGNED BY THE ARCHITECTS FOR THIS CHURCH

THE HIGH ALTAR IS A SOLID BLOCK OF YELLOW SIENNA MARBLE AND THE REREDOS IS OF INDIANA LIMESTONE, WITH GOLD MOSAIC INLAY PANELS AND A CANOPY OF HAND-CARVED OAK

THE CO-CATHEDRAL IS OF INDIANA LIMESTONE, SAND-SAWED FINISH, WITH CUT MOLDINGS

SCHOOL OF CHRIST THE KING, ADJACENT TO CO-CATHEDRAL, BY THE SAME ARCHITECTS

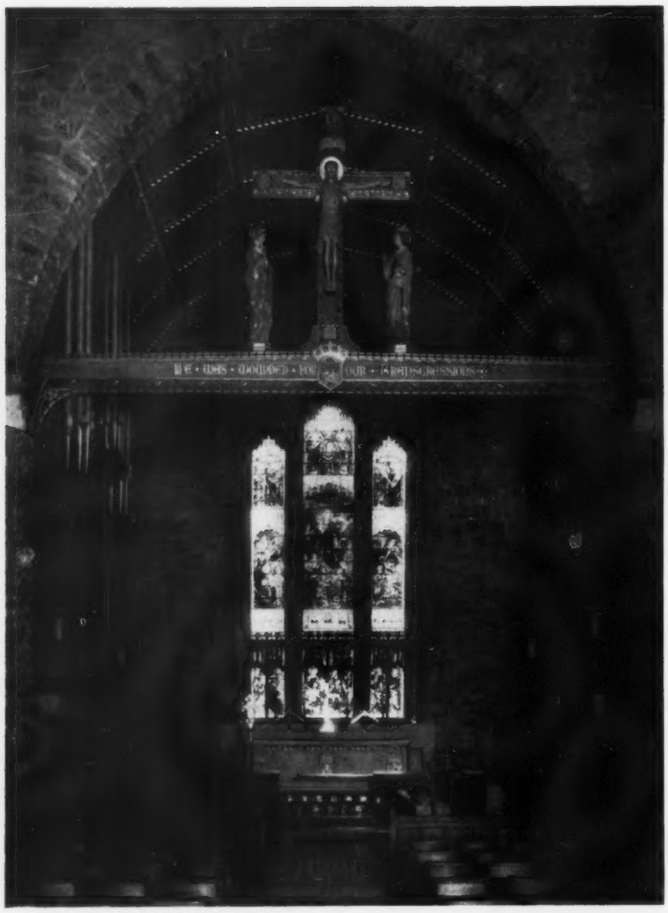
CO-CATHEDRAL OF CHRIST THE KING — BY HENRY D. DAGIT & SONS



COMMON BRICK AND PRE-CAST CONCRETE ARE THE MATERIALS USED FOR THIS SIMPLE CHURCH

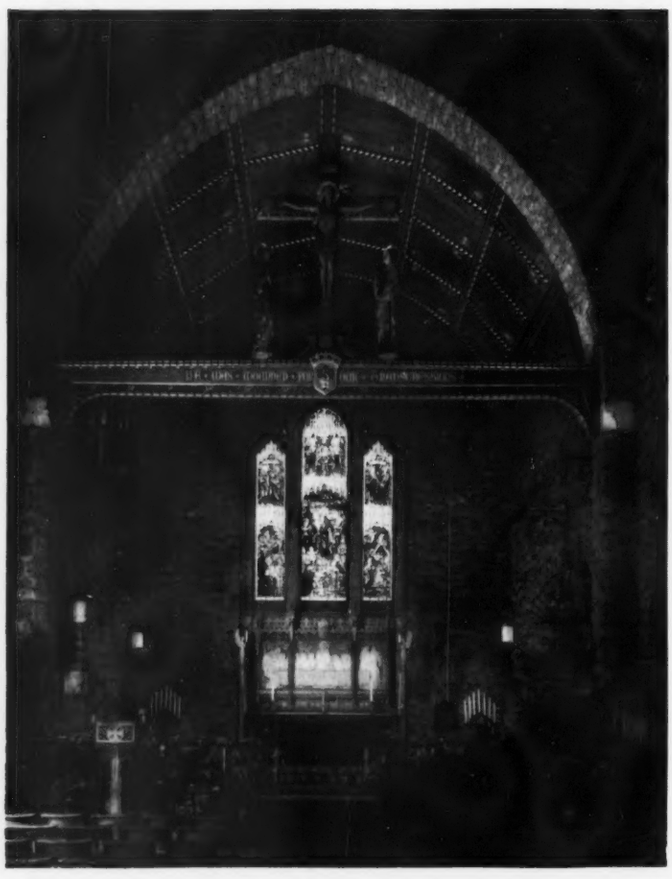
THE INTERIOR IS QUITE AS DIRECT AND UNPRETENTIOUS. PHOTOS BY HEDRICH-BLESSING

THIRD UNITARIAN CHURCH OF CHICAGO — BY PAUL SCHWEIKHER

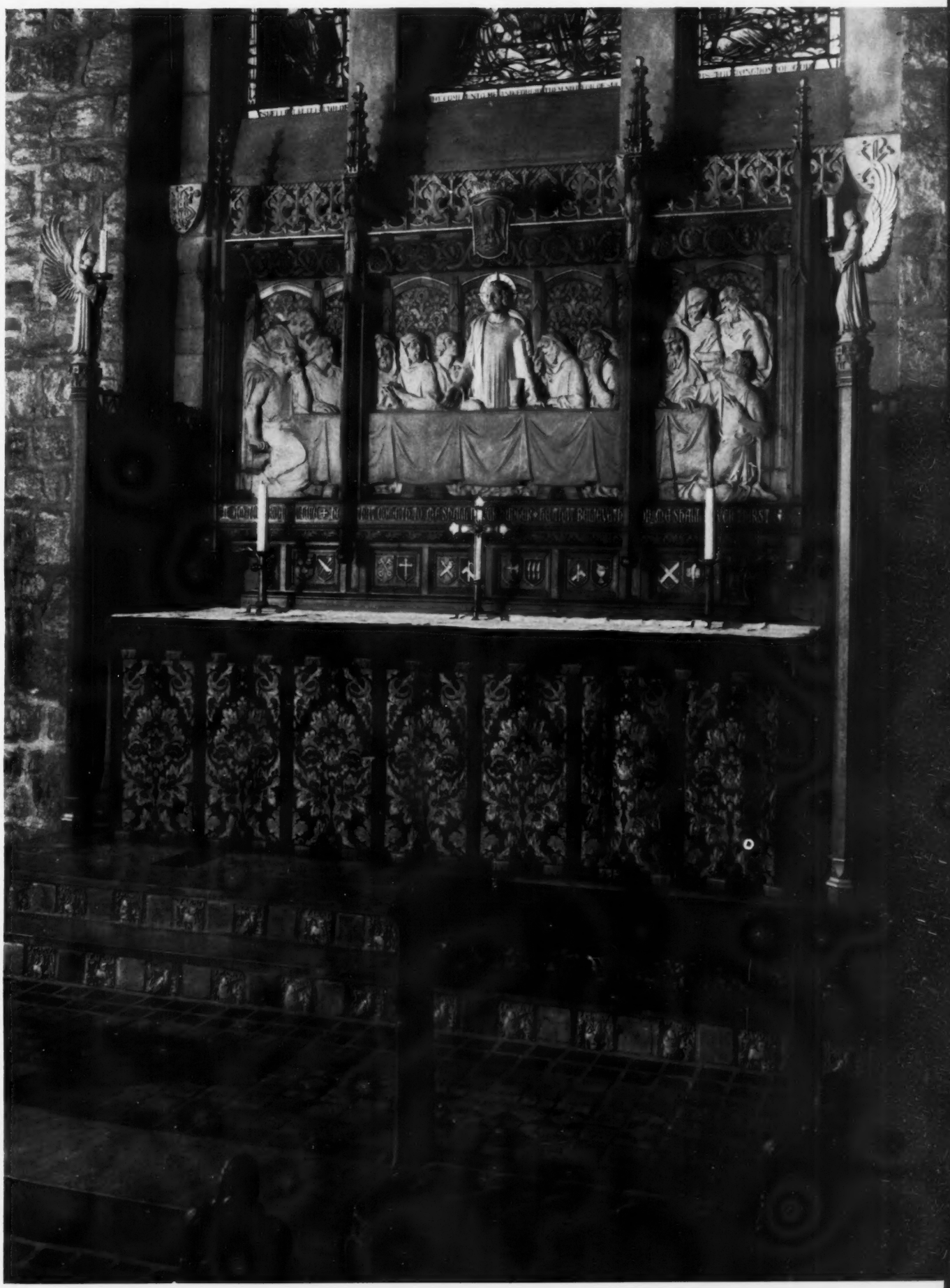


BEFORE

AFTER

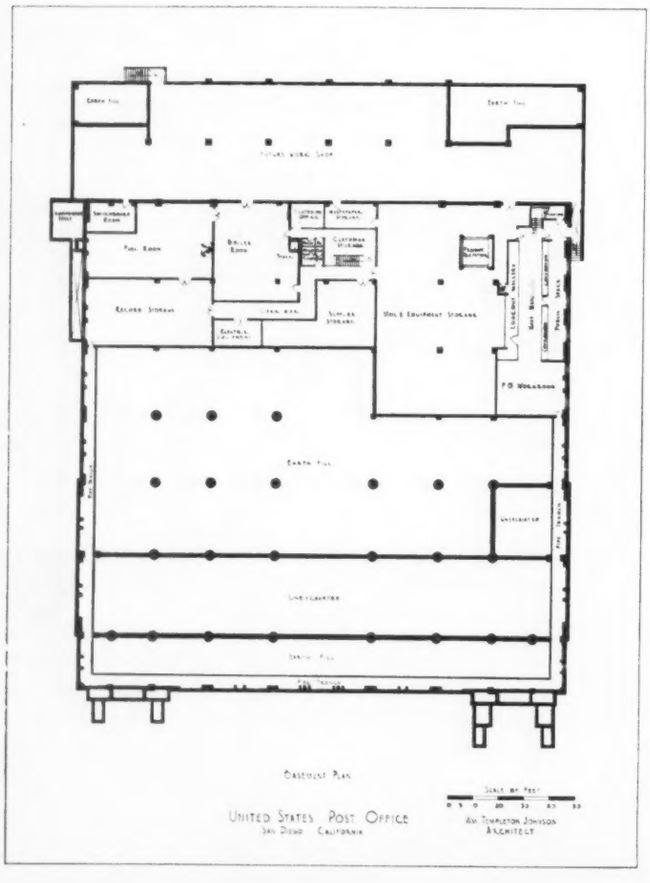


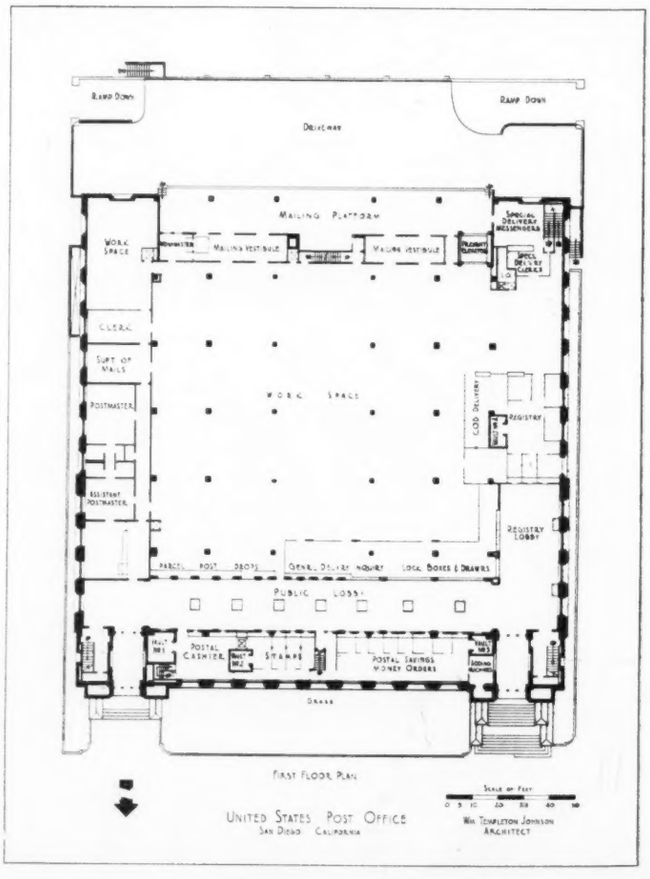
A REREDOS AND RIDDELS FOR CHRIST CHURCH, BRONXVILLE, N. Y. THE REV. HAROLD F. HOHLY, RECTOR. THE PROBLEM PLACED BEFORE CHESTER B. PRICE, ARCHITECT, WAS TO DESIGN A REREDOS WHICH WOULD ELIMINATE THE GLARE FROM THE LOW WINDOWS BEHIND THE ALTAR, PRESERVE THE EXISTING MEMORIAL STONE CRESTING ON WINDOW TRACERY, AND INCORPORATE A BAS-RELIEF TO BE DONE BY LEO LENTELLI, THE SCULPTOR. THE SUBJECT, THE LORD'S SUPPER, WAS REQUESTED BY THE DONOR. THE OLD STOCK ALTAR WAS PUSHED BACK INTO THE WINDOW REVEAL, THE LOWER WINDOWS BLOCKED UP ON THE INSIDE WITH HEAVY INSULATION, AND NEW STONE SILLS WERE PLACED BEHIND THE STONE CRESTING TO ELIMINATE LIGHT AND PROVIDE A SETTING FOR THE REREDOS. THE FRAME AND RIDDEL POSTS ARE OF ENGLISH OAK AND THE SCULPTURED FIGURES OF ENGLISH LIMEWOOD WITH SMALL PORTIONS OF THE FRAME AND BACKGROUND OF THE LORD'S SUPPER PAINTED IN COLOR AND THEN GOLD-GLAZED. LEO LENTELLI MODELLED THE THREE PANELS OF THE LORD'S SUPPER AT FULL SIZE AND THEY WERE CARVED UNDER HIS DIRECTION. ALL THE CARVING WAS FINELY DONE BY ARTHUR REBHOLZ OF JOHN REBHOLZ AND SON. RENE CHAMBELLAN WAS THE SCULPTOR FOR THE SMALL FIGURES OF ST. MARK AND ST. PAUL AND WINGED ANGELS. COLOR DECORATION WAS EXECUTED BY WILLIAM KREAMER, AND ARCHITECTURAL MODELS WERE BY JOHN DONNELLY. THE ALTAR CROSS AND CANDLESTICKS ARE BY SAMUEL YELLIN. THE WORK WAS FABRICATED AND ERECTED BY T. D. WADELTON'S SON, WOODWORKERS. BERTRAM G. GOODHUE ASSOCIATES WERE THE ORIGINAL ARCHITECTS. PHOTOGRAPHS ARE BY JOHN GASS.

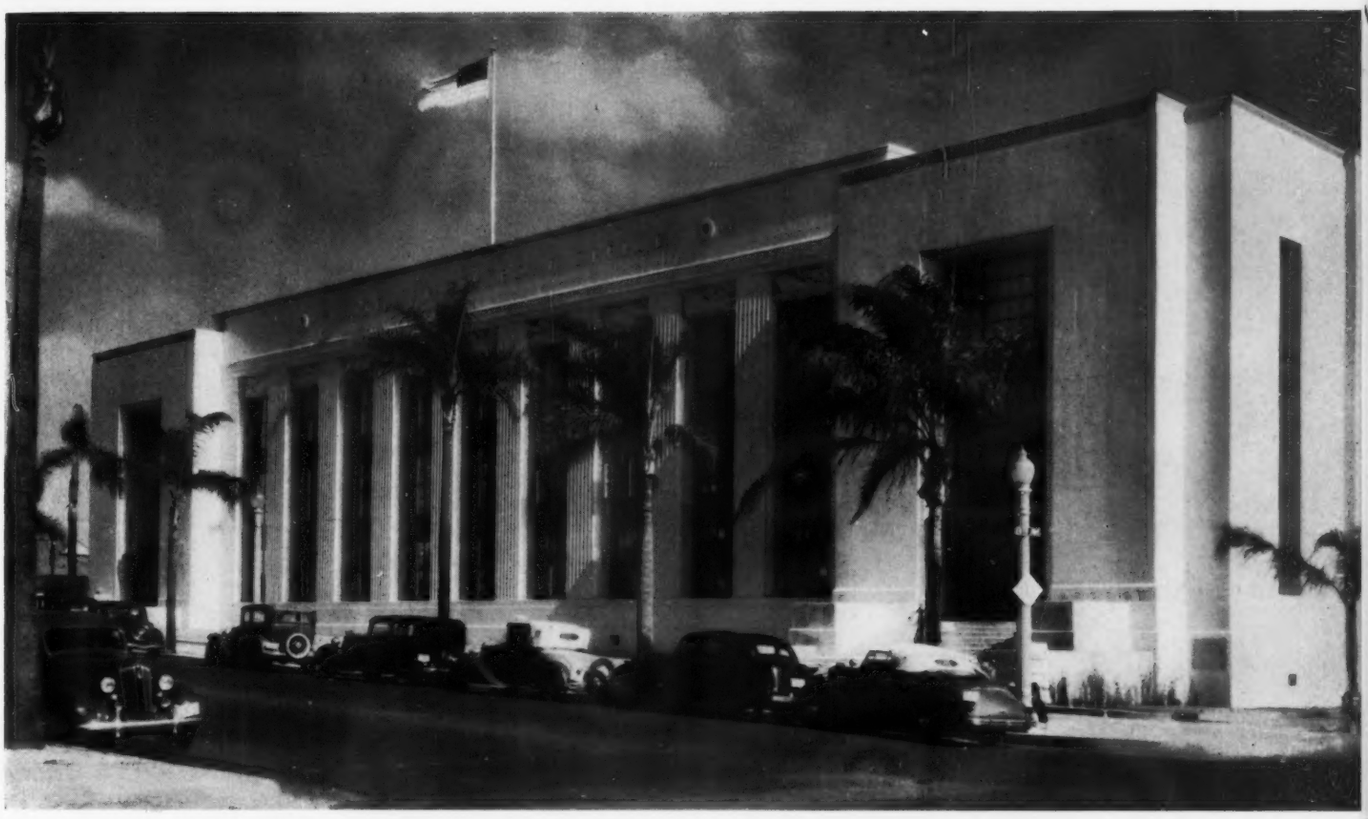


WILLIAM TEMPLETON JOHNSON, ARCHITECT OF THE RECENTLY-COMPLETED $502,000 POST OFFICE AT SAN DIEGO, CALIFORNIA, BORROWS A PHRASE FROM GOODHUE TO DESCRIBE THE BUILDING AS "A KIND OF CLASSIC" BECAUSE THE MASSES AND FORMS ARE SIMPLE, AND THE ORNAMENT IS RESTRICTED TO SCULPTURED TERRA COTTA PANELS OVER THE NINE CENTRAL OPENINGS OF THE PRINCIPAL FACADE, PRESENTED ACROSS-PAGE

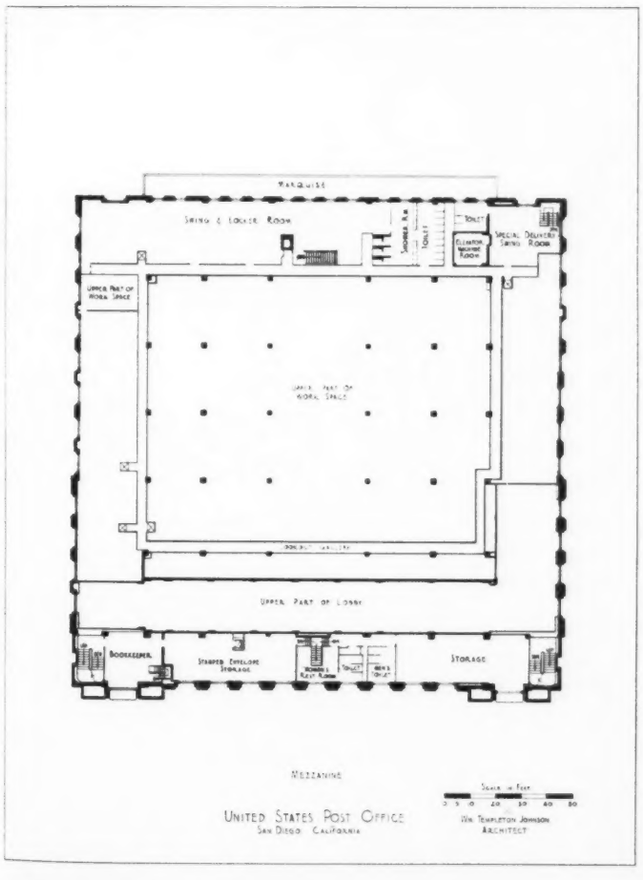
THIS VIEW OF THE WEST SIDE OF THE POST OFFICE REVEALS THE DIRECT SOLUTION OF AREA REQUIREMENTS AT THE VARIOUS LEVELS—ALSO EXPLAINED BY THE FLOOR PLANS BELOW AND ON THE FACING PAGE. A GROUND AREA OF 37,000 SQUARE FEET WAS REQUIRED FOR THE SAN DIEGO POST OFFICE, A REINFORCED CONCRETE STRUCTURE WHICH COST 37c A CUBIC FOOT. ENTRANCE DOORS ARE OF BRONZE, WITH DECORATIVE HOODS COMPOSED OF BRONZE AND STAINLESS STEEL BANDS







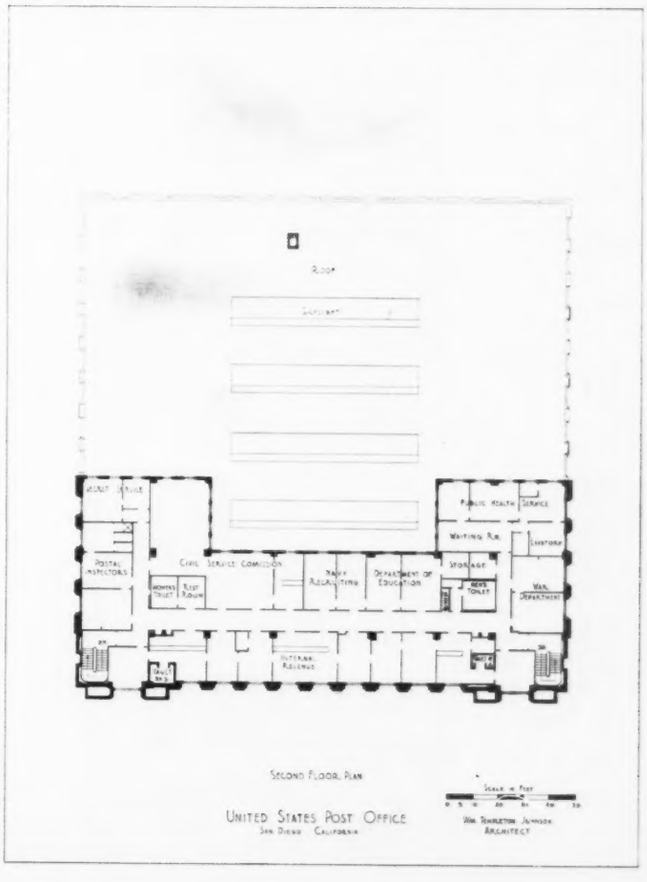
SAN DIEGO POST OFFICE IS PAINTED A LIGHT CREAM, WITH BLUE-GREEN SASH AND SPANDRELS, WHICH MATCH THE BLUE-GREEN PORTIONS OF THE NINE SCULPTURED TERRA COTTA PANELS



Mezzanine

United States Post Office
San Diego California

Wm. Templeton Johnson
Architect



Second Floor Plan

United States Post Office
San Diego California

Wm. Templeton Johnson
Architect

THE LOBBY OF THE SAN DIEGO POST OFFICE HAS A WAINSCOT OF UTAH MARBLE, PILASTERS OF MONTANA TRAVERTINE, DOORS, GRILLES, AND DESKS OF BRONZE, AND A GREEN TERRAZZO FLOOR. THE TERRA COTTA PANELS BELOW, FOUR OF NINE DONE BY SCULPTOR ARCHIBALD GARNER, HAVE FOR A THEME "SPEED OF TRANSPORTATION"

PENCIL POINTS DATA SHEETS

Prepared by DON GRAF, B.S., M.Arch.

DISREGARD OF THE OBVIOUS

We think that architects (and we use the word "architects" to mean all who live [or attempt to live] by Architecture) are unusually alert to advertising. And they have every reason to be. One large firm we know of, designed about 5 million dollars worth of buildings in 1938. Roughly this amounts to $20,000 a day! To spend this much of someone else's money wisely, and to be able to account for its disbursement, every 7 hours, requires an immense quantity of information for guidance. If that information is direct, definite, terse, and complete, the selection of proper building products and equipment becomes considerably simpler than if it is written like an ad for soup.

The radio presents the zenith, the epitome, the ultimate in advertising tripe. The following little gem is a commercial now coming through the loud speakers of people who are slow in turning off their sets:

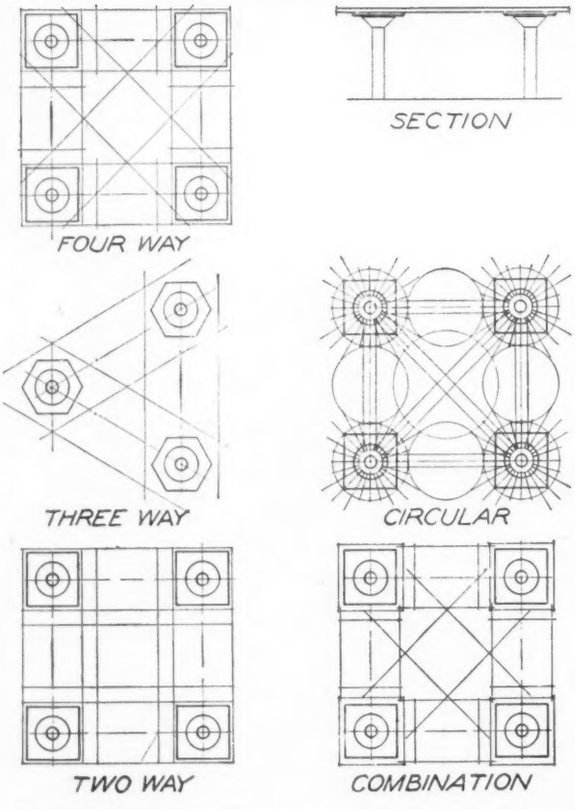
Announcer: PHLEGM-FOO pree-SENTS a Spring Draa-muh!
Time; a Spring morning!
Place; in front of Tony's vegetable market!

Tony sings: (Cough-cough) You needa da Phlegm-foo
When I getta sick and cough alla day
Da Phlegm-foo she's a fixa mya cold righta way
Made-a by the Foo Fak Corporaysh
It's a help you one-a two-a three.
I give it to Lorenzo, Dominick, and Mariouch
I give it to the whole-a familee.
(Cough-cough) You needa da Phlegm-foo
When you cough, dats a da sign

TYPES OF FLAT SLAB REINFORCING

Index No. **B 4 p** STRUCTURAL

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF



SET 17 FEB 1940

The maximum economy for flat slabs occurs with spans approximately 20'-0" x 20'-0", and for heavy live loads. The relative economy decreases as the spans increase and the live loads decrease.

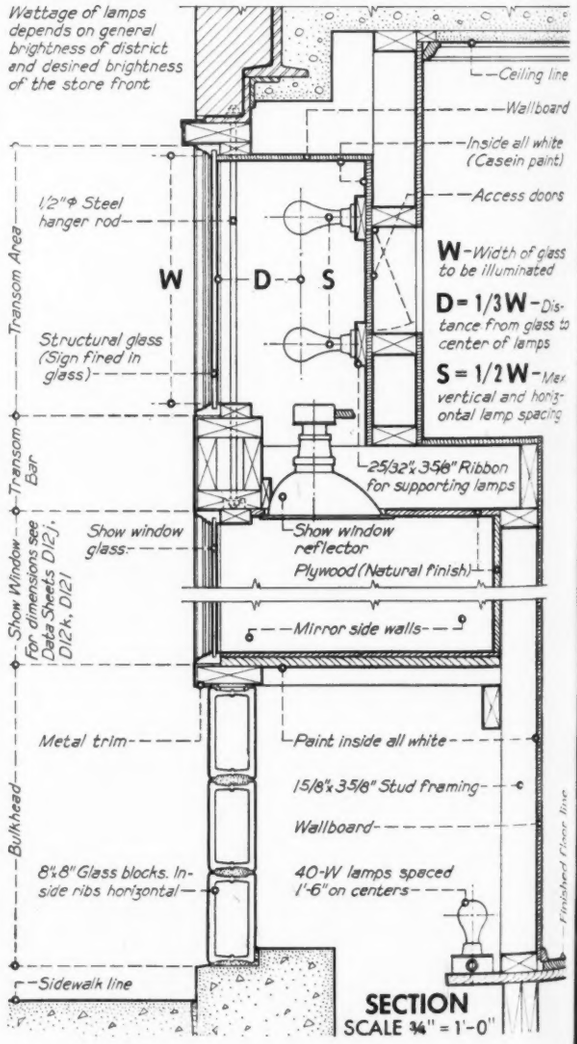
ADVANTAGES. Smooth ceilings are good for lighting, ventilation, sprinklers, and shafting. The construction is quite shallow, resulting in reduced story heights. Expensive stirrups are almost entirely eliminated. The form cost is low. Very economical of material.

DISADVANTAGES. Enlarged column capitals are objectionable in some types of buildings. Changes cannot readily be made after the structure is completed. The solid slab does not provide much insulation against sound and heat.

ILLUMINATED STORE FRONT

Index No. **D 12 p** PLANNING

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF



SET 17 FEB 1940

Chorus: You better get wise
It's Phlegm-foo time!!!
Announcer: The next day!

Tony sings: Hi-ya Joe!
Joe sings: Phlegm-foo helped me!
Tony sings: I tolda you so!
Joe sings: It sure has helped me.
Tony sings: Don't-a forget next time you cough just say

Chorus: Shoot the Phlegm-foo to me mister
Shoot the Phlegm-foo to me mister right away.

Shout: Hey Phlegm-foo! Kill that cough!

If this is a fair sample of the abysmal depths to which consumer advertising appeals can descend, the other and exactly opposite extreme is highly desirable for reaching the architectural profession. It is a great blessing that the Phlegm-foo school has been so rarely able to obtrude itself into architectural advertising. *The Architectural Review* (London), in September, 1935, summed up *æsthetics in architectural advertising* as follows:

"'A sense of the fitness of things' is a valuable attribute. In matters affecting Architecture it is a first essential. In the planning, erection, decoration and equipment of a building, the architect has many problems to solve. If your goods or service offer a solution, he will be glad to know about them. But a megaphone at a tête-à-tête is no less appropriate than crudely-planned advertising to a cultured mind. Advertising today is a skilled operation, based on an intimate knowledge of the product and its objective and an intensive study of market conditions. It can be powerful without being aggressive, subtle without being weak. The Architectural field offers vast scope. If your products are right, advertising will create and stabilize the demand."

FLOODLIGHTING OF BUILDINGS

Index No. **E 3 m** MECHANICAL

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

SET 17 FEB 1940

Buildings and Monuments

Representative Building Materials	Approx. Reflection Factors, Per Cent	Footcandles for Downtown* Buildings in Cities of: Over 50,000	50,000 to 5,000	Under 5,000
White Terra Cotta, Cream Terra Cotta, Light Marble	75	15	10	5
Light Gray Limestone, Bedford Limestone, Buff Limestone, Smooth Buff Face Brick	50	20	15	10
Briar Hill Sandstone, Smooth Gray Brick, Medium Gray Limestone, Common Tan Brick	35	30	20	15
Dark Field Gray Brick, Common Red Brick, Brown Stone	20	50	30	20

* For buildings in outlying districts use the footcandles recommended for downtown buildings in cities of the next smaller classification.

NOTE—Buildings composed of material having a reflection factor much below 20 per cent cannot economically be floodlighted unless there is a large amount of light trim.

Utilitarian and Protective Purposes		Special Applications	
Construction Work	5	Trees	5–20
Dredging	2	Flags	30
Gasoline Service Stations		Loading Docks	5
Buildings and Pumps	20	Loading Platforms	5
Yard and Driveways	5	Signs	30
Parking Spaces	1	Smokestacks	15
Protective Industrial	0.2	Art Glass Windows	20–200
Quarries	2	Waterfalls	10
Shipyards (construction)	5	Water Tanks	15

NUMBER OF PROJECTORS. Use the following formula to determine the number of projectors which will produce the required level of illumination—

$$\text{Number of projectors} = \frac{(\text{Area in Square Feet}) \times (\text{Footcandles})}{0.7 \times (\text{Beam lumens})}$$

Area—area of surface to be lighted, in square feet.

Footcandles—from Table above.

0.7—This is the *Maintenance Factor* and represents an allowance of 30 per cent for depreciation in service.

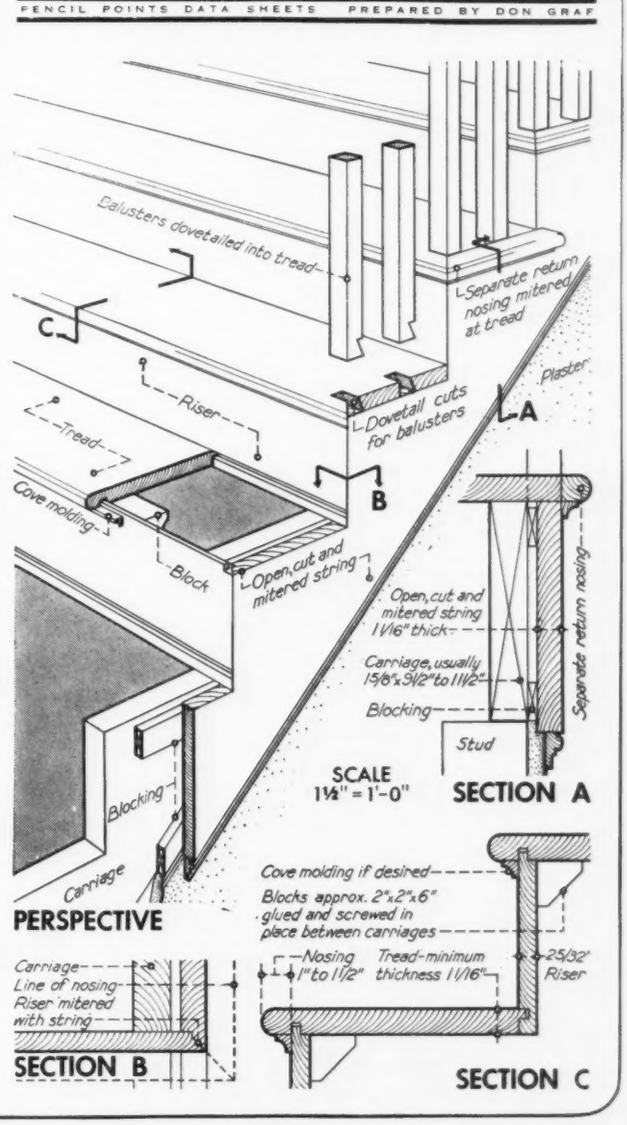
Beam lumens—This figure will be obtained from manufacturers' catalogs for the specific equipment under consideration.

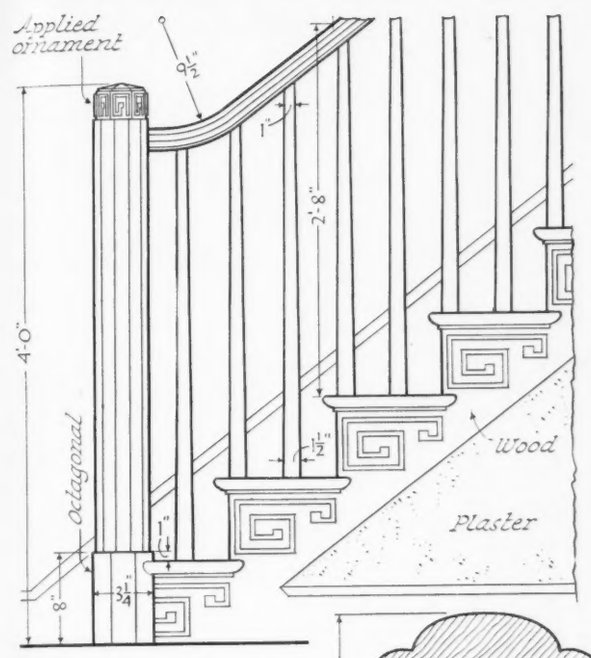
WOOD STAIR CONSTRUCTION

Index No. **F 6 f** CONSTRUCTION

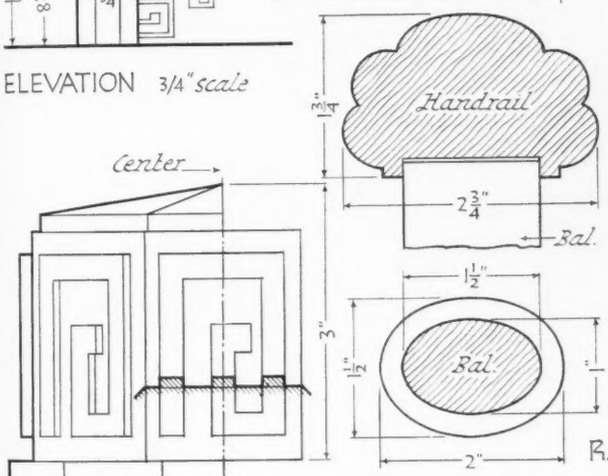
PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

SET 17 FEB 1940

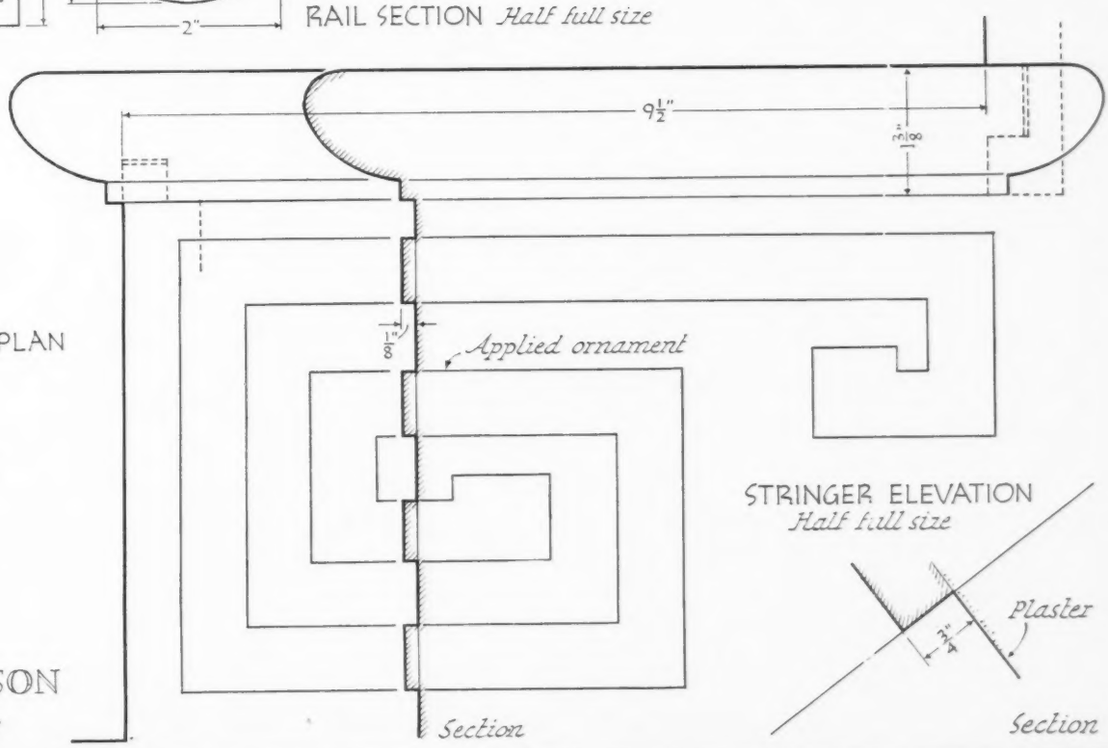


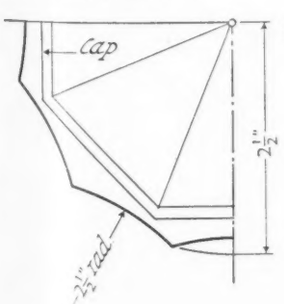


ELEVATION 3/4" scale



RAIL SECTION Half full size





NEWEL POST
Half full size

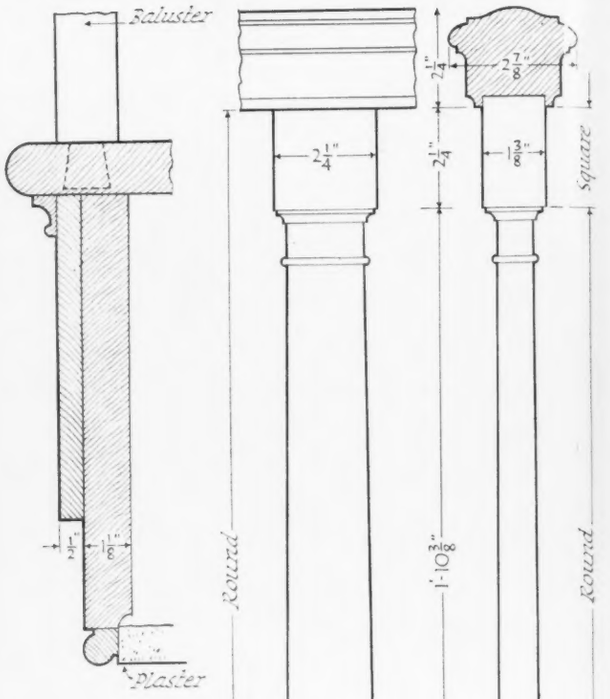
PLAN

STRINGER ELEVATION
Half full size

STEPHEN EDSON

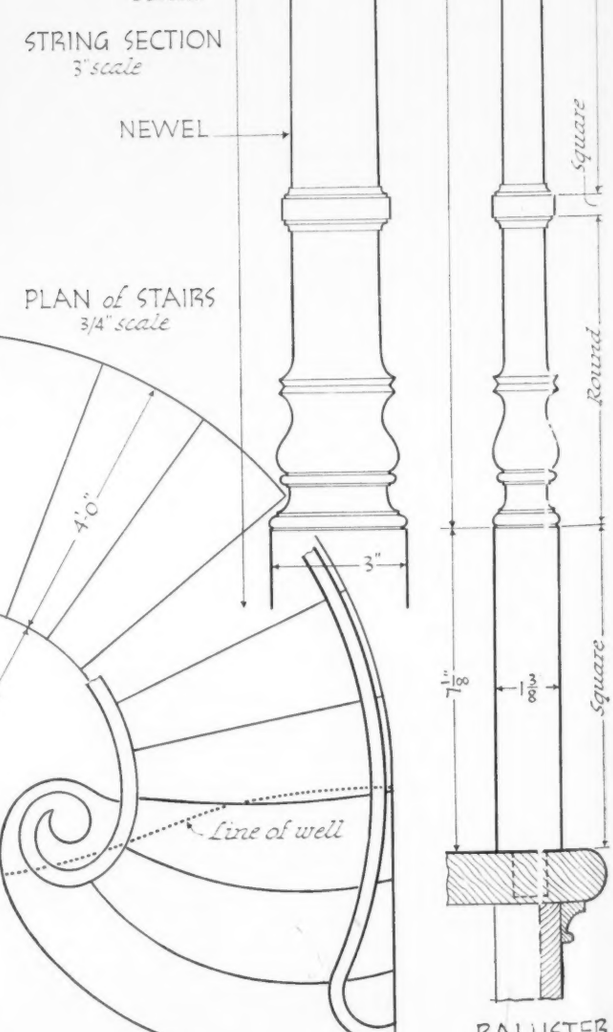
O'HARA & EDSON
Architects

RODNEY McCAY MORGAN

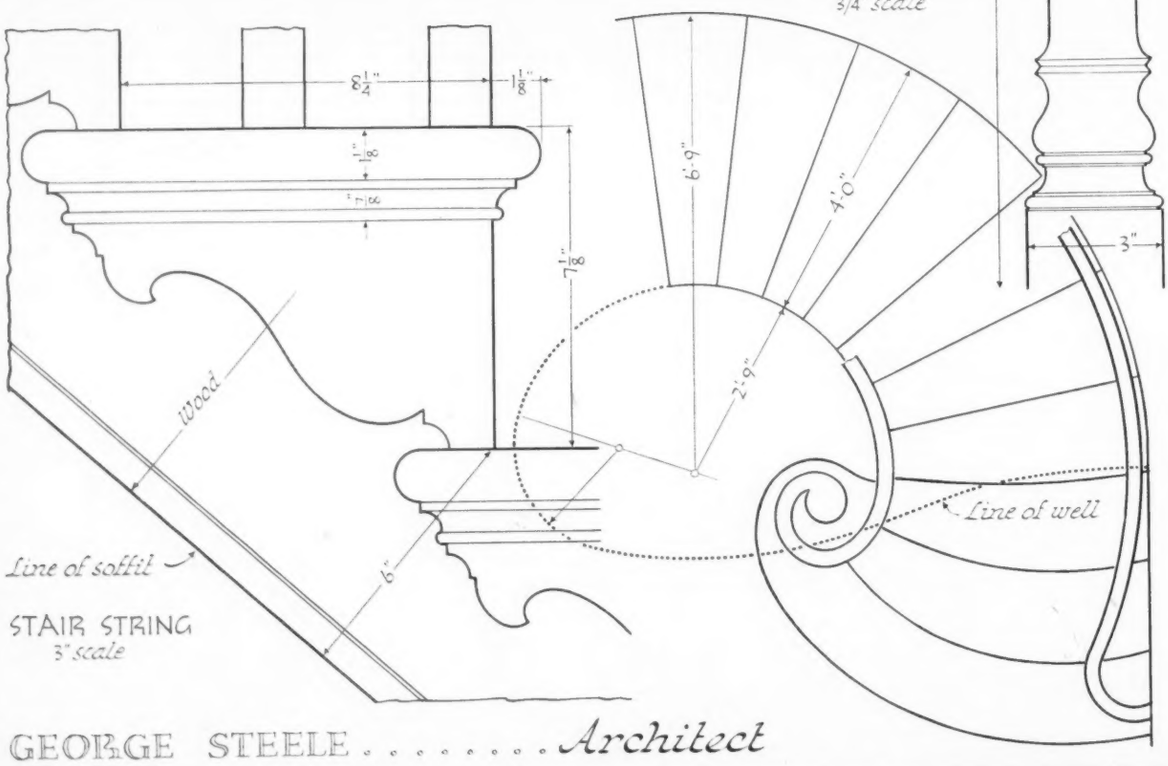


STRING SECTION
3" scale

NEWEL



PLAN of STAIRS
3/4" scale

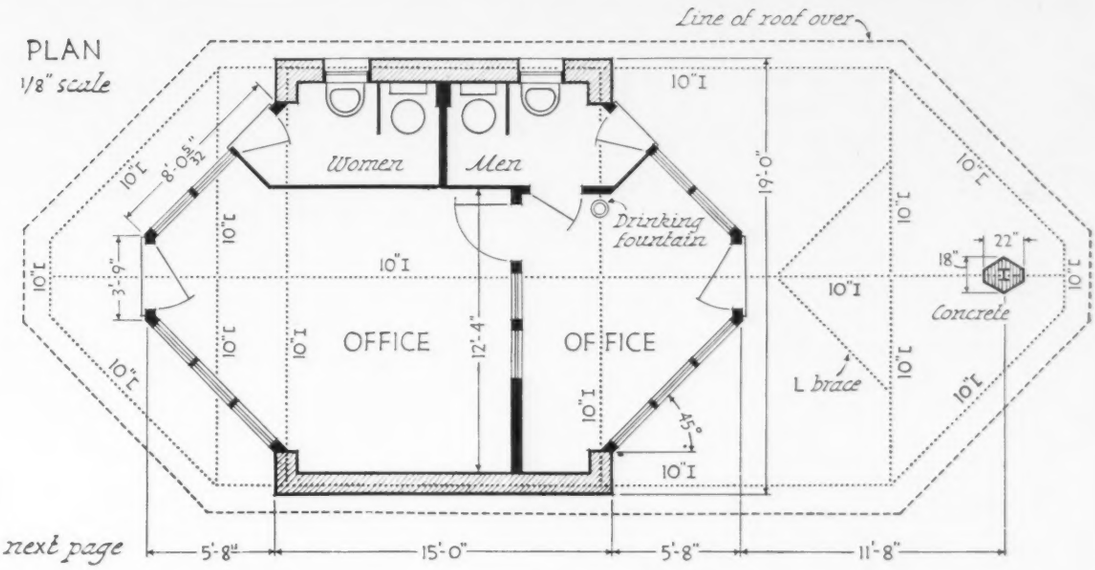


STAIR STRING
3" scale

BALUSTER
3" scale

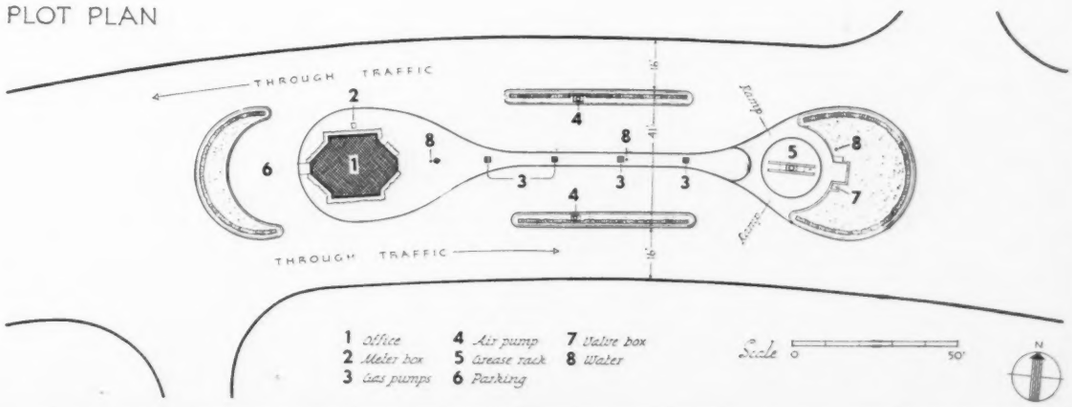
GEORGE STEELE . . . . . *Architect*

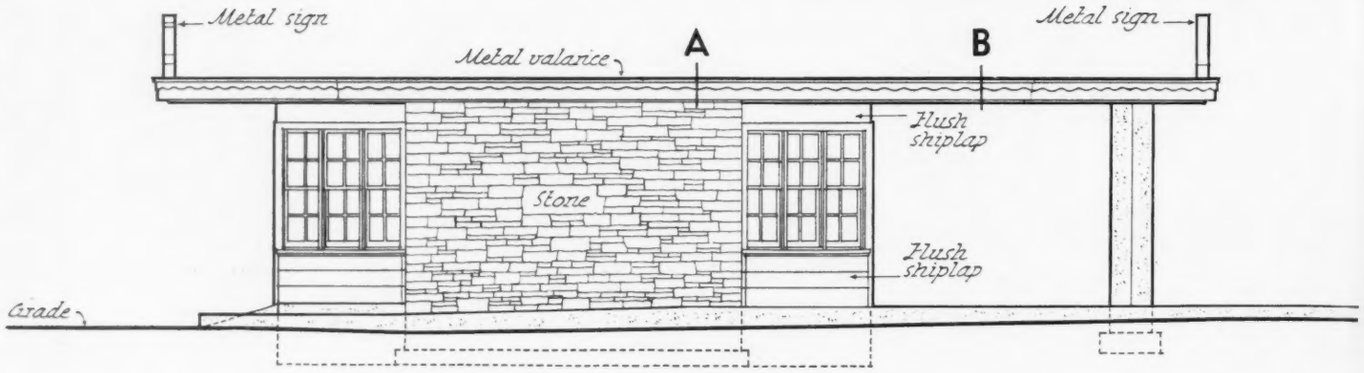
PLAN
1/8" scale



Elevations on next page

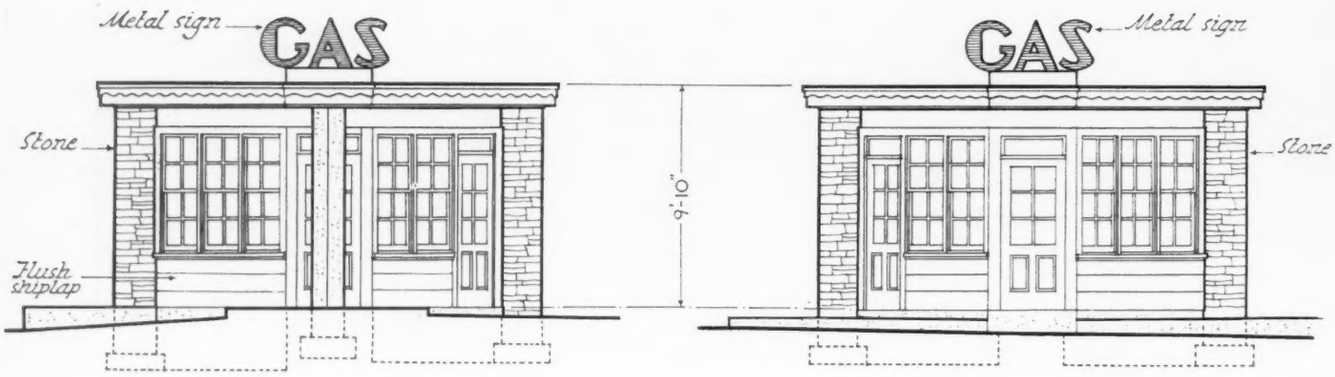
PLOT PLAN





SIDE ELEVATION

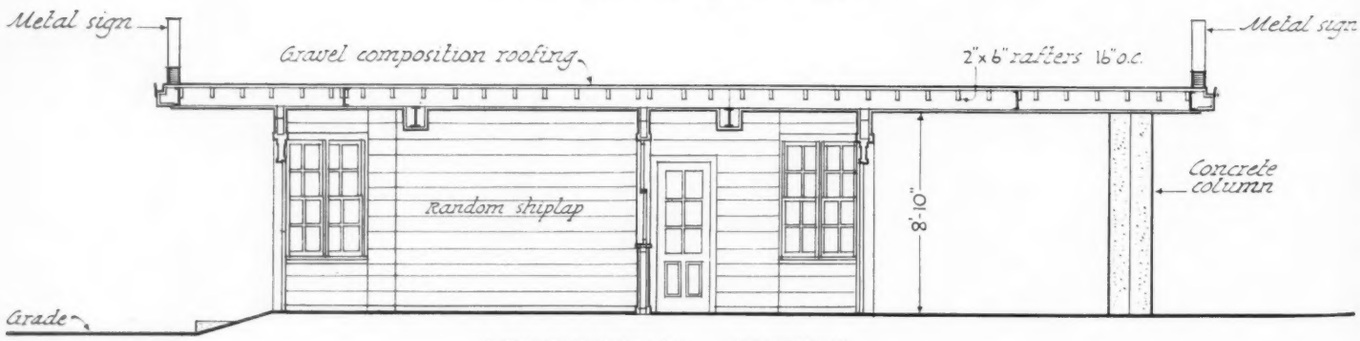
All elevations at 1/8" scale.



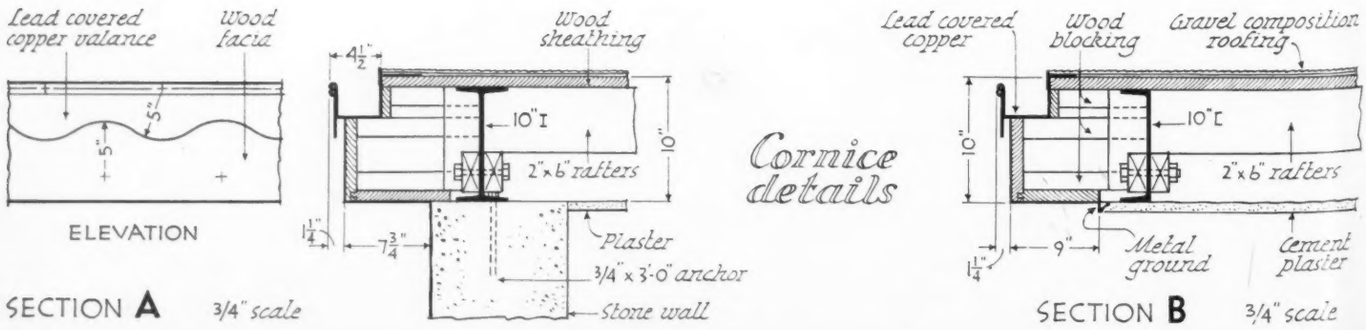
END ELEVATION

END ELEVATION

NOTE. *See preceeding page for plan*

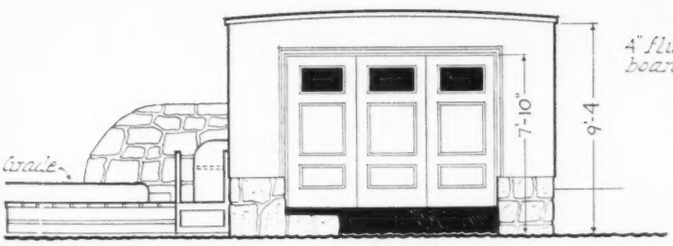


LONGITUDINAL SECTION

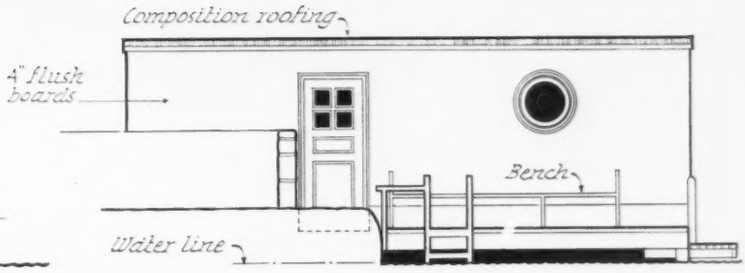


BOATHOUSE

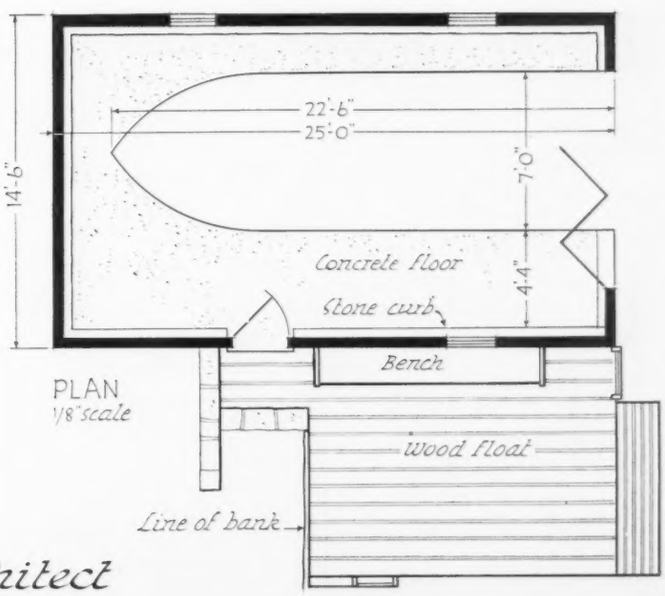
W. BOYCHUK



FRONT ELEVATION 1/8" scale



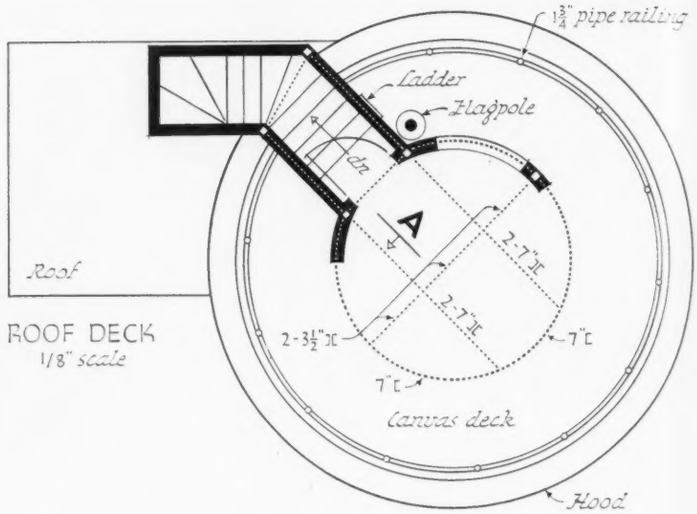
SIDE ELEVATION 1/8" scale



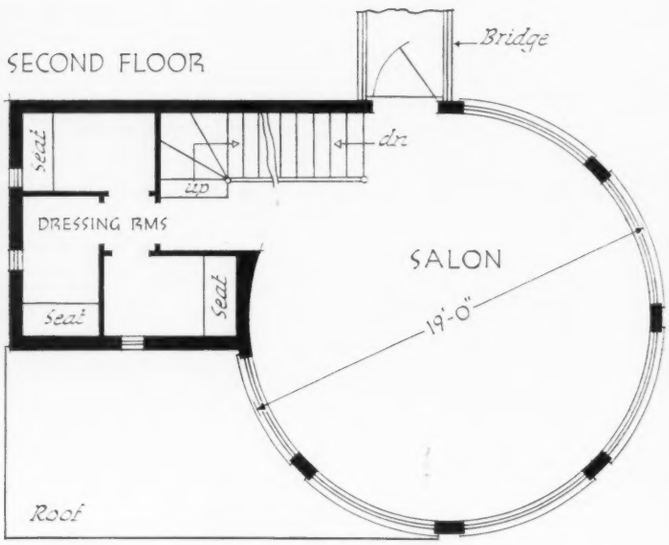
PLAN
1/8" scale

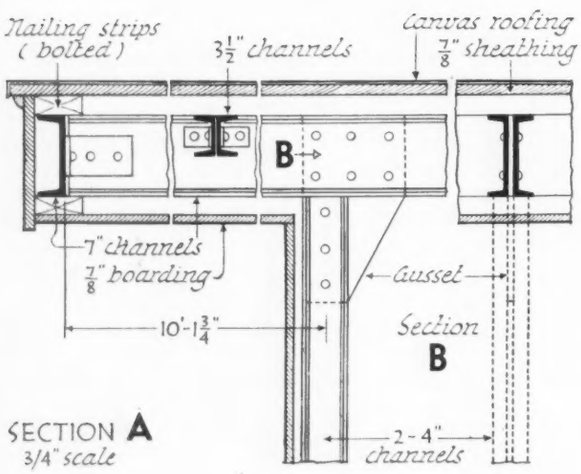
GLENN STANTON ..... *Architect*

C. E. ENGELBRECHT



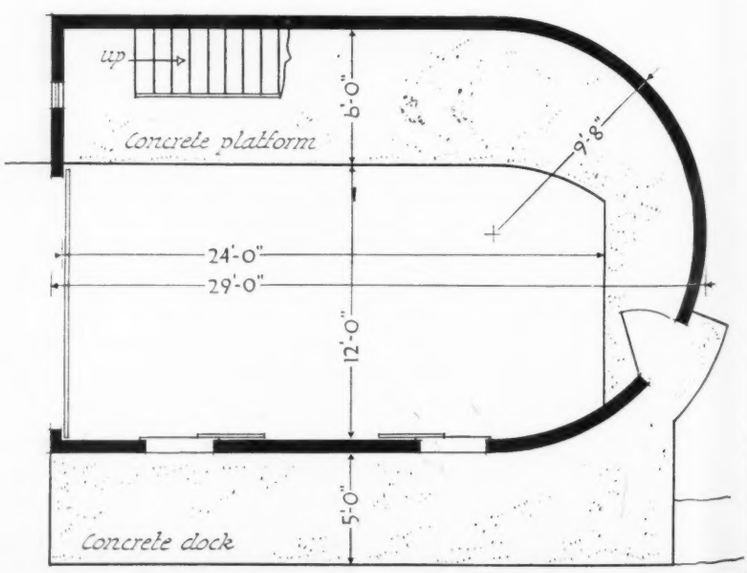
ROOF DECK
1/8" scale



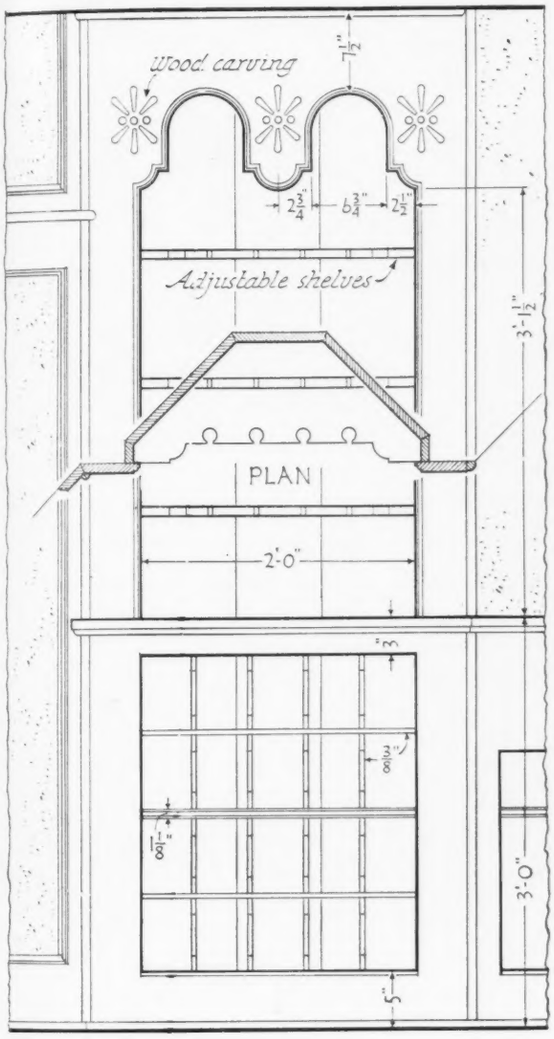


SECTION **A**
3/4" scale

FIRST FLOOR 1/8" scale

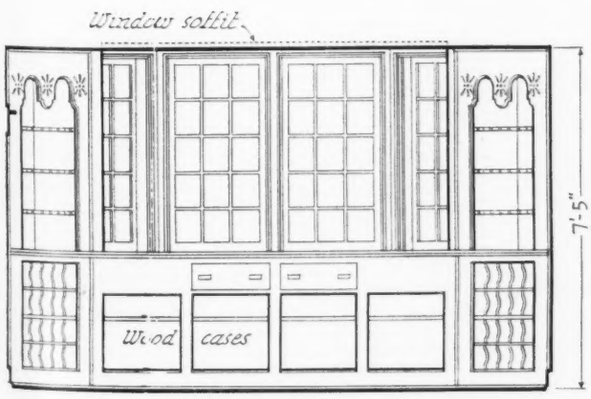


SIMPSON & ROLSTON
Architects

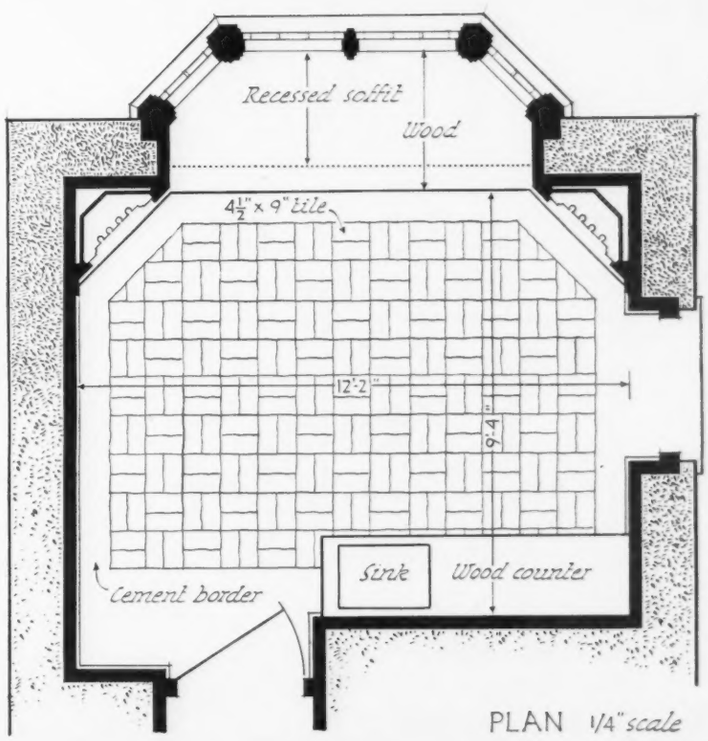


CUPBOARD ELEVATION 3/4" scale

GEORGE H. VAN ANDA



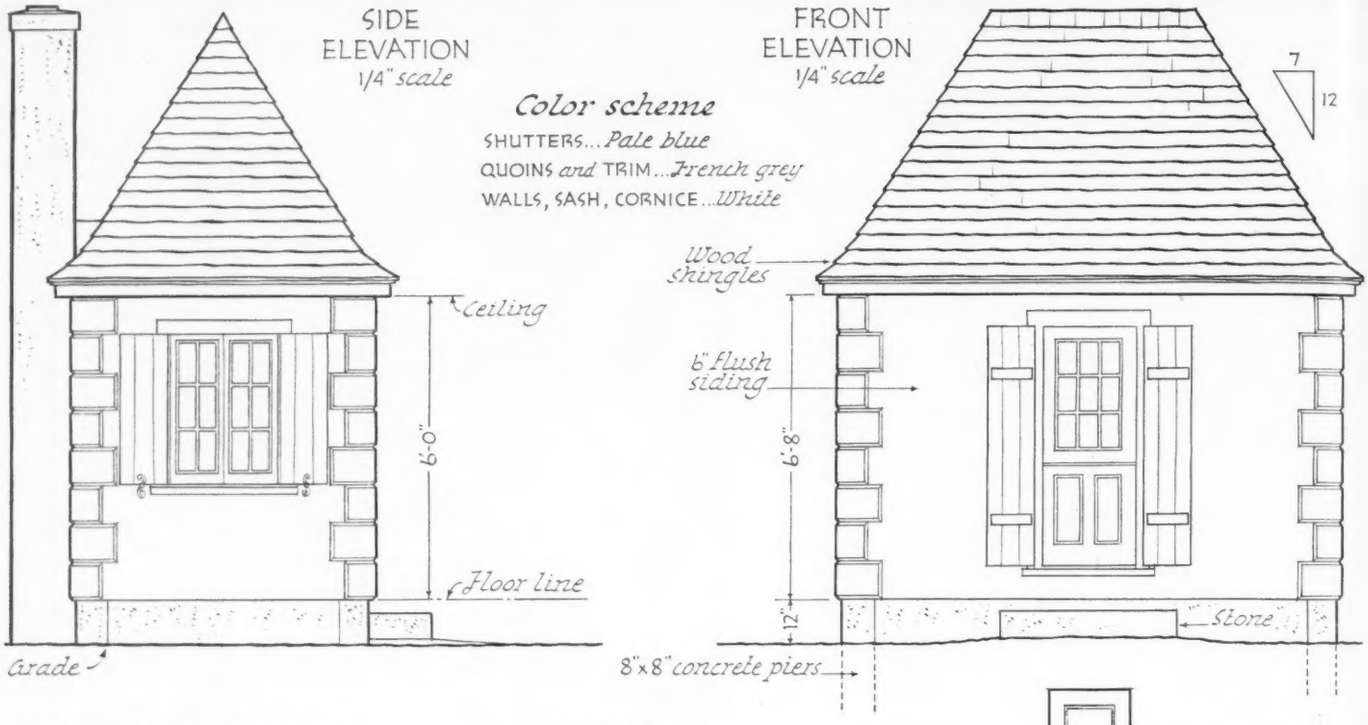
ELEVATION 1/4" scale



PLAN 1/4" scale

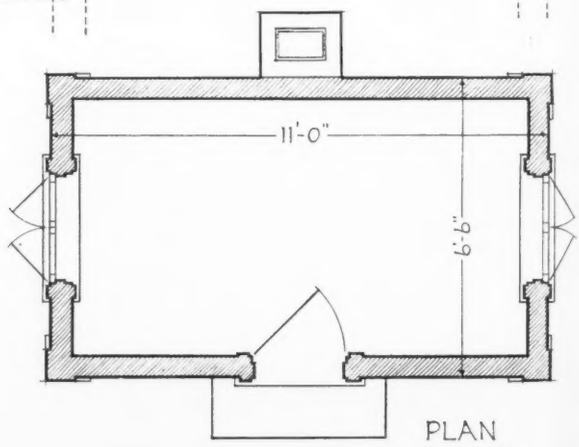
HEATHCOTE M. WOOLSEY
Architect

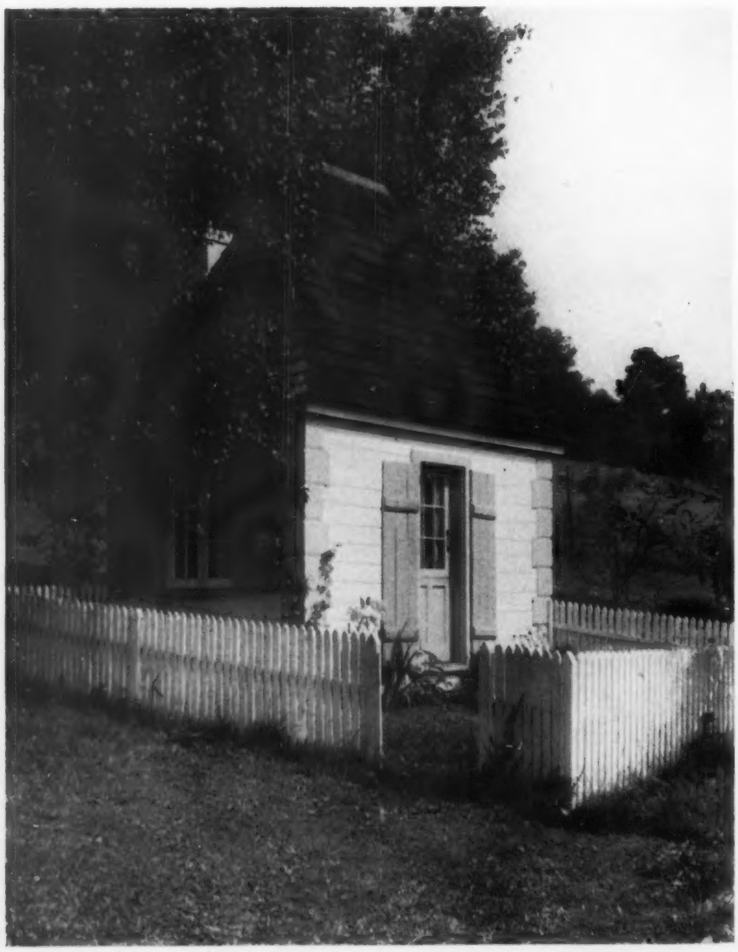
CHILD'S PLAYHOUSE



HENRY P. STAATS . . . . . *Architect.*

Photos by VAN ANDA





ARCHITECT TRAINING AT SYRACUSE

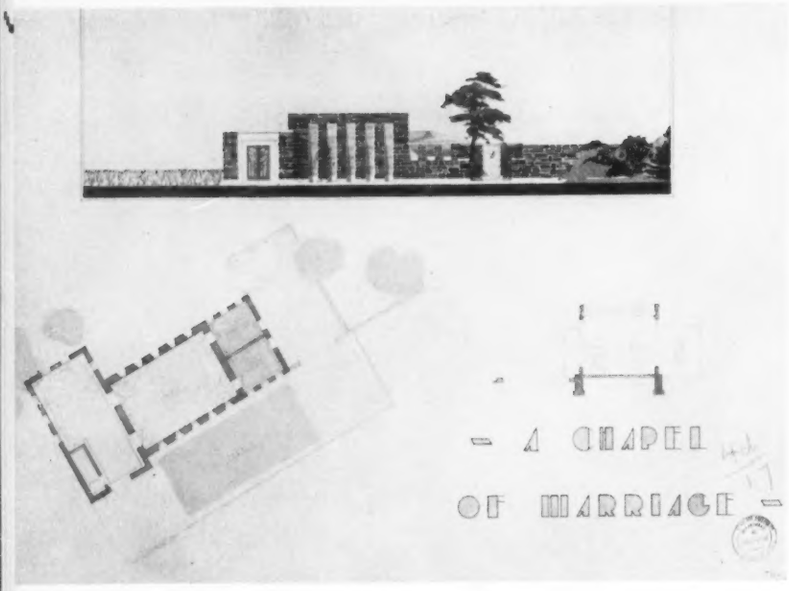
BY DWIGHT JAMES BAUM

The Profession of Architecture, if it is to be a living, forward-moving thing, must be made up not simply of the group of men who happen to be in practice at a given time but also of their juniors, the draftsmen and students who have not yet arrived but are seriously on their way. There has to be a constant fresh supply of youthful talent and vigor and ambition if our traditions and ideals are to be carried on. For these increments we naturally look to the architectural schools. The matter of architectural education thus becomes of vital concern to every architect who looks to the future.

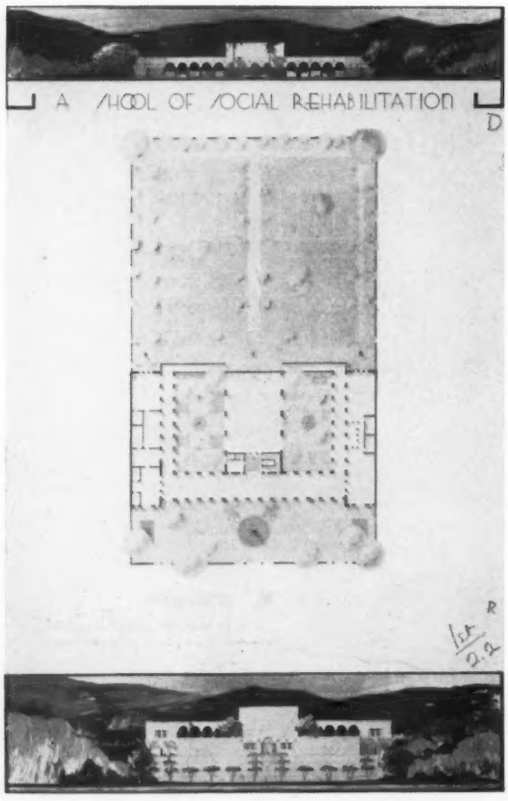
It has been, in fact, of such great concern that the schools from time to time are made the subject of lively controversy, brought about by the development of many and diverse theories as to what we need to teach and how it should be taught. With particular intensity has the battle raged during the past decade or so.

In these years, the architect has found upset social and economic conditions which have tended to shift public emphasis somewhat from architecture as a fine art in the direction of architecture as a practical applied science. At the same time the world has been swept by conflicting theories of "modernism" in design, some evolutionary and some revolutionary, but all evincing

THE SKYLIGHTED EXHIBITION ROOM OF THE DEPARTMENT OF ARCHITECTURE AT SYRACUSE IS CENTRALLY LOCATED WITH CLASSROOMS AND DRAFTING ROOMS AROUND IT



PROBLEMS GRADE PROGRESSIVELY FROM SIMPLE COMPOSITIONS CONTAINING BUT A FEW ELEMENTS TO COMPLEX PLANS REQUIRING CAREFUL ORGANIZATION. ABOVE IS ONE OF THE SECOND-YEAR PROJECTS IN MASONRY CONSTRUCTION AND BELOW IS A THIRD-YEAR DESIGN. IN BOTH OF THESE THE STUDENT WAS REQUIRED TO FOLLOW THROUGH AND DEVELOP A FULL SET OF WORKING DRAWINGS



dissatisfaction with the past. Small wonder that the schools have had to take account of stock and make such changes in curricula and teaching methods as seemed proper to their respective administrators. Naturally, with so much disagreement among practicing architects, the schools have varied greatly from one another in the changes they have made. This is probably a healthy condition since a good deal of their reorientation is experimental and should properly be time-tested before general acceptance.

The Department of Architecture of the College of Fine Arts at Syracuse University, as befits one of the very oldest of American architectural courses (it was established in 1873), has kept its feet firmly on the ground during all the turmoil and has quietly gone ahead attending to its business of turning out its quota of young men equipped for immediate useful service in the offices of established architects. That is not to say that it has failed to adapt itself to the times, for it made a careful reorganization of its curriculum about five years ago which is just now bearing fruit in the form of a crop of graduating students who give promise of being better equipped than their predecessors to cope with the problems of today's architecture.

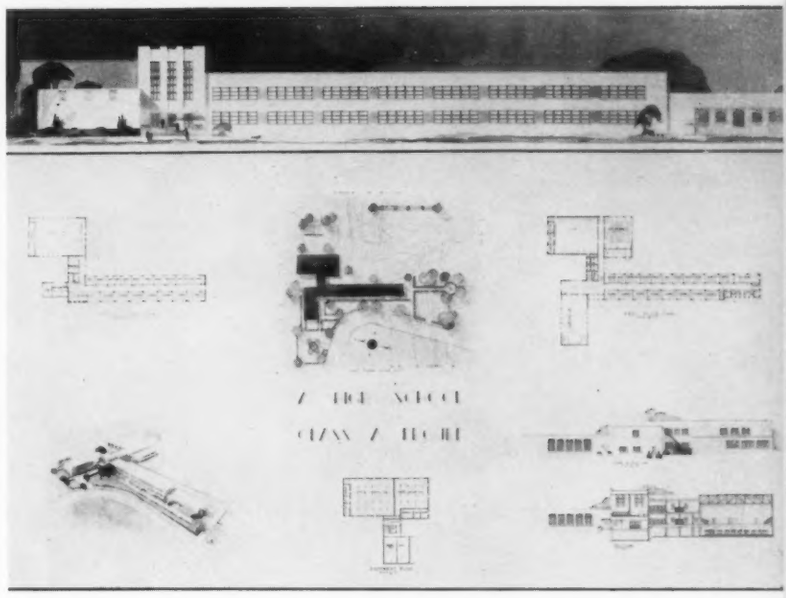
There is nothing spectacular about the school at Syracuse, nor anything exotic about its teachers. They are small in number (since it is a small school with a limit of twenty students for each entering class) and there are no acknowledged giants among them eager to undertake the intellectual rearing of a race of disciples to go forth and reform society. But they are practical men, sane thinkers and experienced guides along the path to capability in the everyday world of architecture.

These men have built and are conducting their courses with the subject of Design as principal focus. All other subjects (with the possible exception of those dealing with the business side of practice, which occur in the last two years only) are arranged to look toward Design as their ultimate point of application. Conversely, the problems in Design are laid out progressively to require at

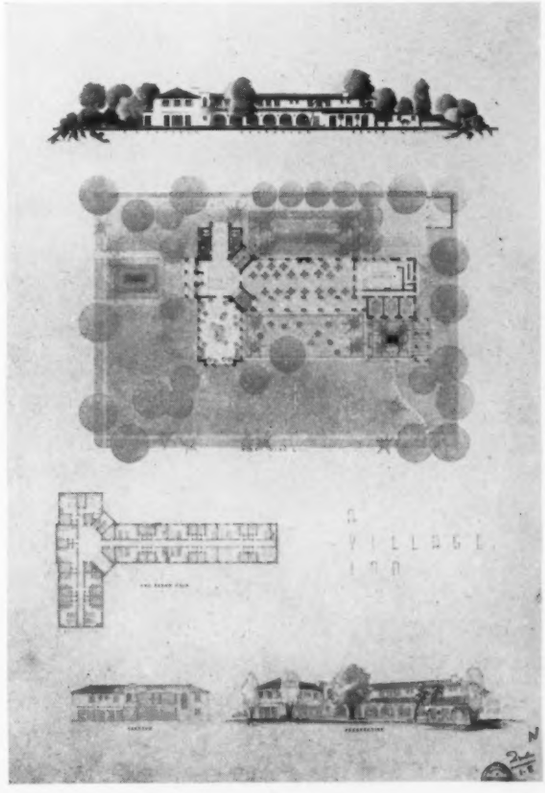
the proper time the application of the knowledge and skill gained in lecture and laboratory. The student grows in power and versatility of attack upon his design problems as he goes along, until in the fifth year he is mature enough to carry through a substantial project from the writing of the program (based on a real site and the needs of a well-informed though otherwise hypothetical client whom he interviews) through all phases of design, preparation of working drawings and specifications, schedules of materials and cost estimates, just as it might be done in an office. In fact, he does several such projects which afford an admirable transition between school and employment in practice.

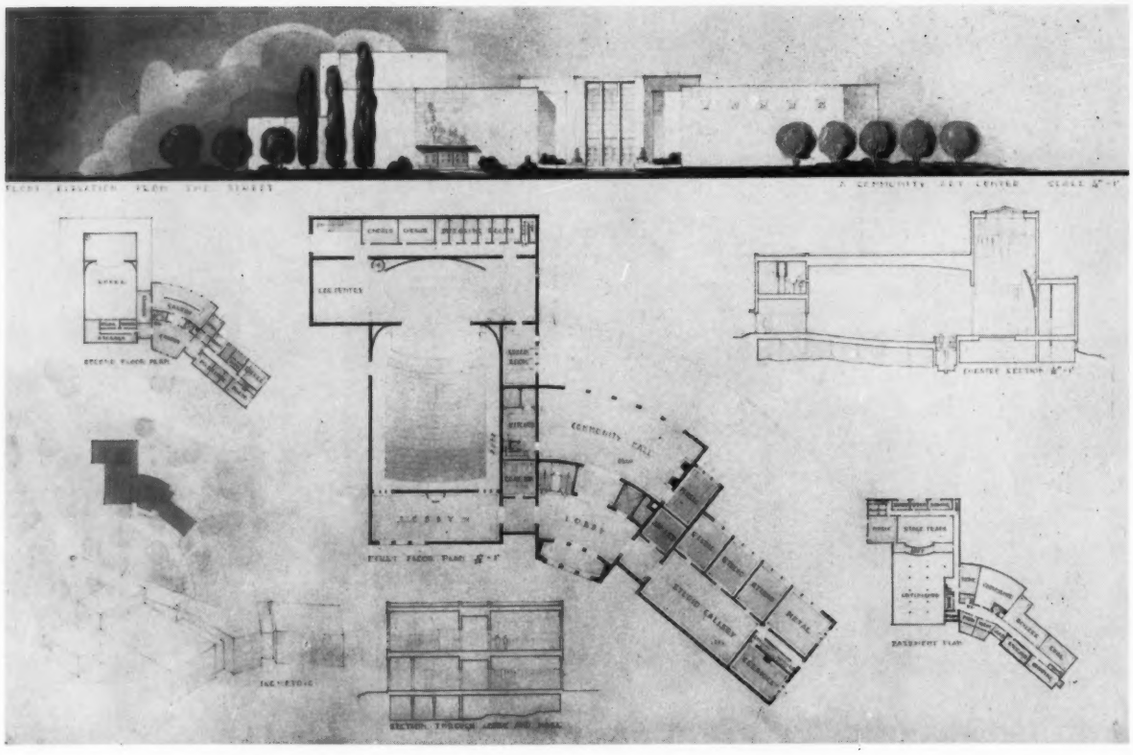
As in most schools, the subjects other than Design covered in the five years divide themselves naturally into four categories: (1) those that have to do with the development of background and understanding, such as History, Sociology, Theory and Philosophy of Architecture, Economics, etc.; (2) those that deal with techniques of expression such as Freehand Drawing, Modeling, Architectural Graphics, etc.; (3) engineering studies relating to Construction, Materials, Equipment, etc.; and (4) business subjects covering Office Administration, Specifications and Contracts, Superintendence, Real Estate, Money and Banking, etc. All but the last group are represented at Syracuse from the very first semester onward so that the student's training proceeds simultaneously along all these essential fronts. And as noted before, all are closely tied in with the work in Design. The construction teacher, for example, gives criticisms right in the drafting room during design periods in addition to his regular classroom work. The closely associated Landscape course also makes possible timely drafting room criticism in this specialty.

If close association with the arts allied to Architecture is an advantage, and I believe it is, Syracuse benefits greatly also from its contiguity with the excellent courses in Painting, Industrial Design, Interior Decoration, and so on which are offered by the Department of Art. Students thrown into

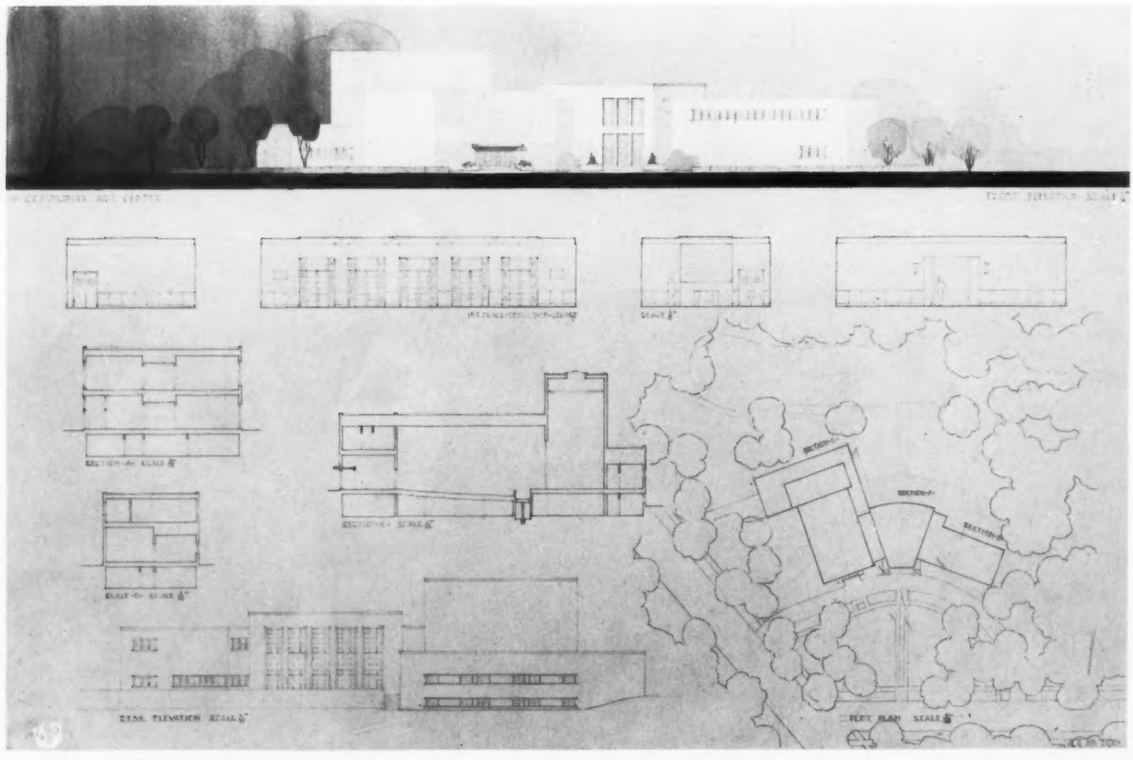


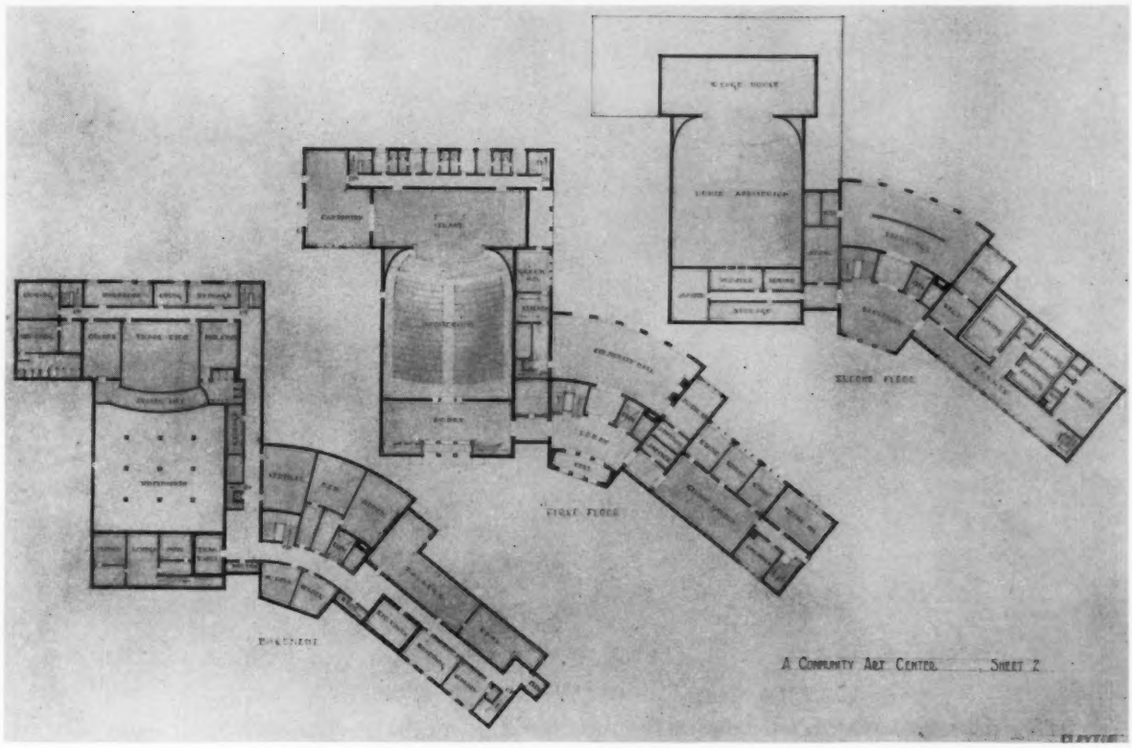
ABOVE IS A FIFTH-YEAR PROBLEM FOR WHICH THE PROGRAM WAS WRITTEN BY THE STUDENT TO FIT A REAL SITE AND ACCORD WITH REQUIREMENTS WHICH HE DISCOVERED THROUGH INVESTIGATION. THIS SORT OF THING OBVIOUSLY FORMS A VALUABLE TRANSITION BETWEEN HIS SCHOOL WORK AND SUBSEQUENT OFFICE PRACTICE. BELOW IS A SHORT FIFTH-YEAR PROBLEM



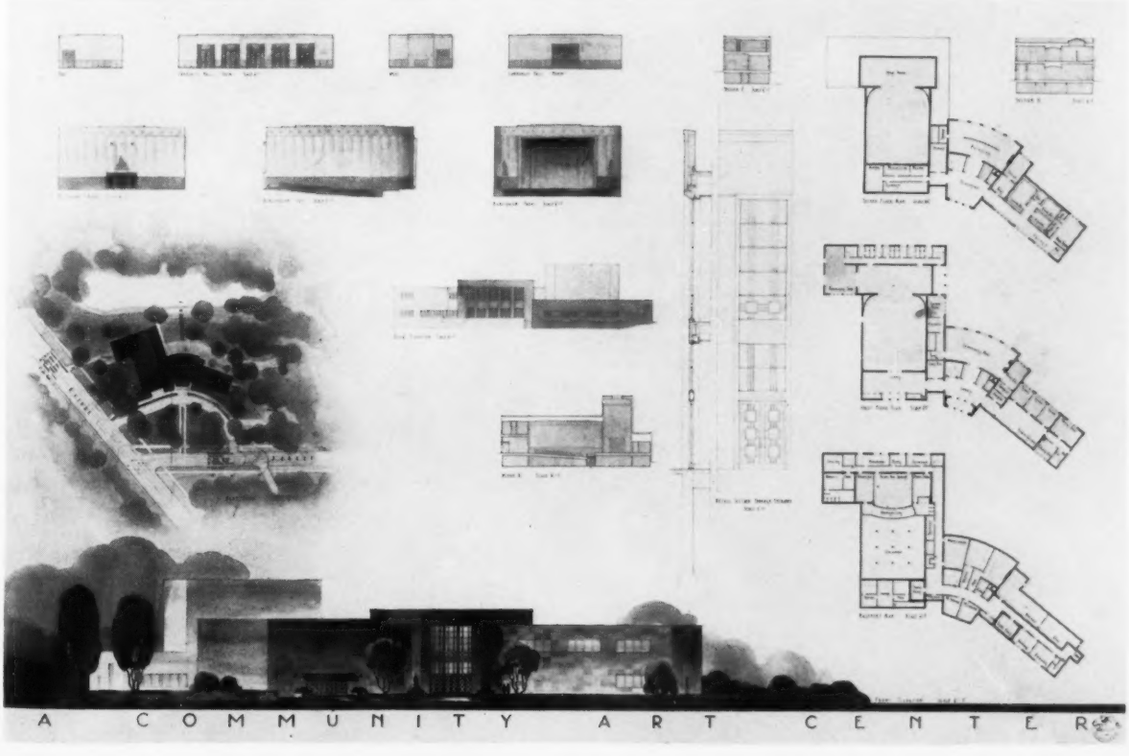


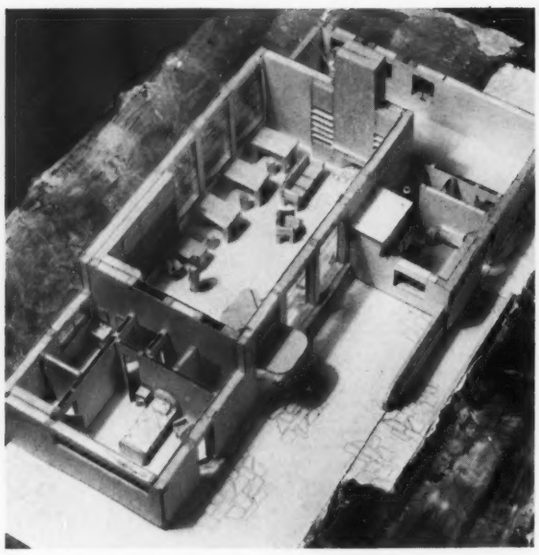
EXEMPLIFYING THE THOROUGHNESS WITH WHICH DESIGN PROBLEMS ARE STUDIED IN THE FIFTH YEAR AT SYRACUSE ARE THE THREE STAGES OF A PROJECT ILLUSTRATED HERE AND OPPOSITE. THE PROBLEM WAS GIVEN OUT AT THE BEGINNING OF THE SEMESTER. IN THE PROGRAM WAS INCLUDED, AS USUAL, A DETAILED STATEMENT OF THE REQUIREMENTS, AS SET DOWN BY A HYPOTHETICAL BOARD OF TRUSTEES; ALSO A TOPOGRAPHICAL MAP OF A REAL SITE AND A DESCRIPTION OF SOIL CONDITIONS AND SERVICES. PRELIMINARY SKETCHES WERE REQUIRED IN THREE WEEKS AND WERE PRESENTED TO THE "BOARD" FOR DISCUSSION AND CRITICISM IN THE FORM REPRODUCED ABOVE. THE STUDENT THEN WENT TO WORK TO RESTUDY

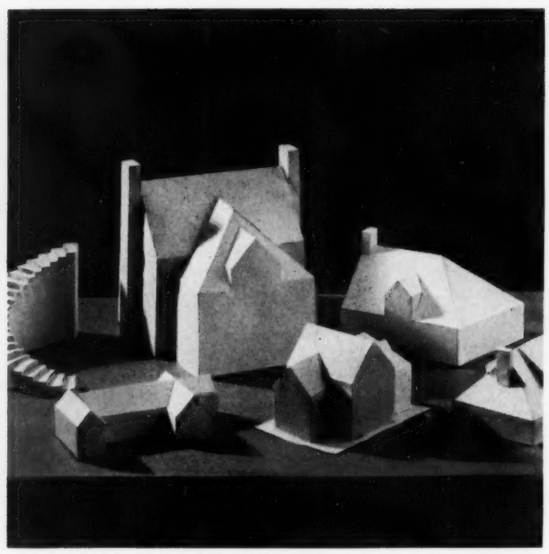




THE DESIGN, INCORPORATING SUGGESTED CHANGES AND MODIFYING DIMENSIONS AS NECESSARY TO BRING THE BUILDING WITHIN THE STRICT BUDGET. THREE WEEKS LATER, WITH HIS SECOND SUBMISSION, DRAWN ON TWO SHEETS, HE INCLUDED A CAREFUL COST ESTIMATE TOGETHER WITH OUTLINE SPECIFICATIONS, SCHEDULE OF MATERIALS AND FINISHES. AFTER GOING OVER THIS REVISED PRESENTATION WITH THE "BOARD," HE WORKED OUT THE FINAL DESIGN AS SHOWN ON THE SHEET BELOW, ON WHICH HE HAS INCLUDED THE DESIGN OF PRINCIPAL ROOMS, THE LANDSCAPING OF THE SITE, AND SECTIONS SHOWING CONSTRUCTION. HE ALSO REVISED HIS SPECIFICATIONS AND FINALLY CHECKED HIS CUBAGE AND COST FIGURES

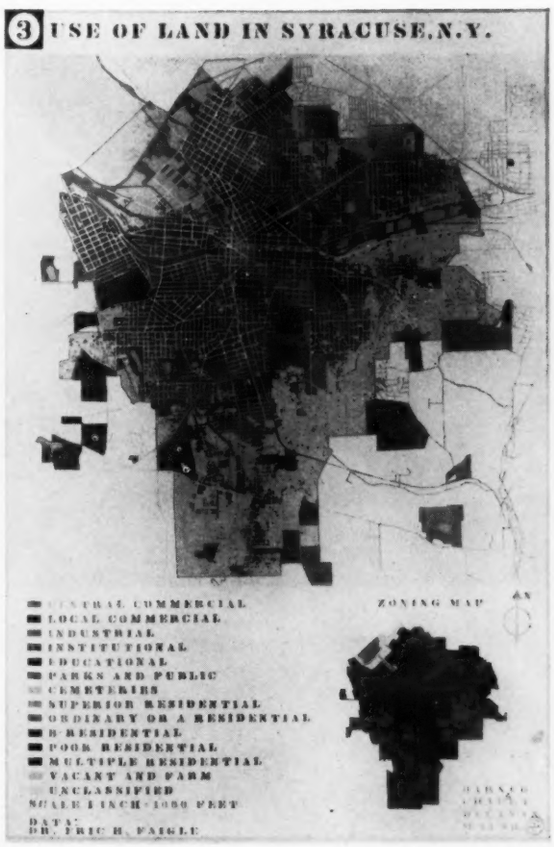






THE IMPORTANCE OF THINKING IN TERMS OF THREE-DIMENSIONAL SPACE IS RECOGNIZED AS SHOWN BY THE ATTENTION PAID TO MODELS. A WELL EQUIPPED MODEL SHOP PROVIDES THE MEANS FOR STUDENTS TO TURN THEIR DESIGNS ACCURATELY INTO VISUAL FORM WHICH HELPS TO AVOID "PAPER ARCHITECTURE." NO ASPECT OF THEIR BUILDINGS OR SITE ARRANGEMENTS CAN ESCAPE OBSERVATION. ABOVE, AT LEFT, IS A FIRST-YEAR SPACE MODEL FROM WHICH THE STUDENT GAINS APPRECIATION OF DIMENSIONAL RELATIONSHIPS. AT THE RIGHT ARE EXERCISES IN GRAPHICS IN WHICH TWO-DIMENSIONAL DRAWINGS ARE FOLDED INTO THREE

GRADUATE WORK IN URBAN PLANNING AND RESEARCH IS BEING GIVEN MORE AND MORE IMPORTANCE IN MANY SCHOOLS OF ARCHITECTURE AND SYRACUSE HAS BEEN QUITE ACTIVE IN THIS FIELD. THE MAXWELL SCHOOL OF CITIZENSHIP, THE NEW YORK STATE COLLEGE OF FORESTRY, THE COLLEGE OF LIBERAL ARTS, AND THE SYRACUSE HOUSING AUTHORITY HAVE ALL COLLABORATED WITH THE DEPARTMENT AND THEIR COMBINED EFFORTS DURING THE LAST THREE YEARS HAVE MADE POSSIBLE SEVERAL EXTENSIVE REHABILITATION AND REGIONAL SURVEYS OF WHICH ONE COVERED SYRACUSE AND ONONDAGA COUNTY AS INDICATED



frequent contact with young workers in these fields cannot help developing greater breadth and understanding of points of view held by those with whom they may later collaborate. As a matter of fact, training in collaboration is included in the regular work in Design, during which occasional problems are given requiring the students to work with landscape architects, painters, and sculptors.

Contact is maintained with the realities of practice in several ways. A Cooperating Committee of established practitioners keeps in close touch with the faculty and lends advice and assistance when needed. Summer work in offices is required at the end of the third and fourth years and is encouraged at other times. A field trip of a week's duration is made by the fifth-year students, who are taken to New York or some other large center where they may see important new buildings and question leading architects and designers about their problems. The unusual emphasis on working drawings and other practical phases of architecture also keeps the student's mind close to the everyday actualities which must be met when he gets out of school.

The general attitude of this school towards architecture and design is in my opinion sound and praiseworthy. It is not trying to propagate any "isms" nor does it lack healthy curiosity concerning the search for new and significant form that characterizes the world of today. It believes that the job of an architect is Architecture—*all* architecture, not just one particular sort. Realizing that its students are drawn mostly from upper New York State and will very likely practice there eventually, it cultivates a strong respect for tradition, without, however, closing its eyes to the ever-increasing interest in contemporary design thought.

Students are being taught history, not to encourage blind copying of material that has come down to us from the past but to give them perspective to see why and how the builders of past ages arrived at the forms that marked each period. The ability to perceive causes in relation to effects is important to a serious designer. It is my strong belief that unless this ability is acquired no man can gather together the causes of today or tomorrow and discover the forms in which they should be logically and appropriately manifested. The young men now at Syracuse are not being led up a blind alley.

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THE MONOGRAPH SERIES

Records of Early American Architecture

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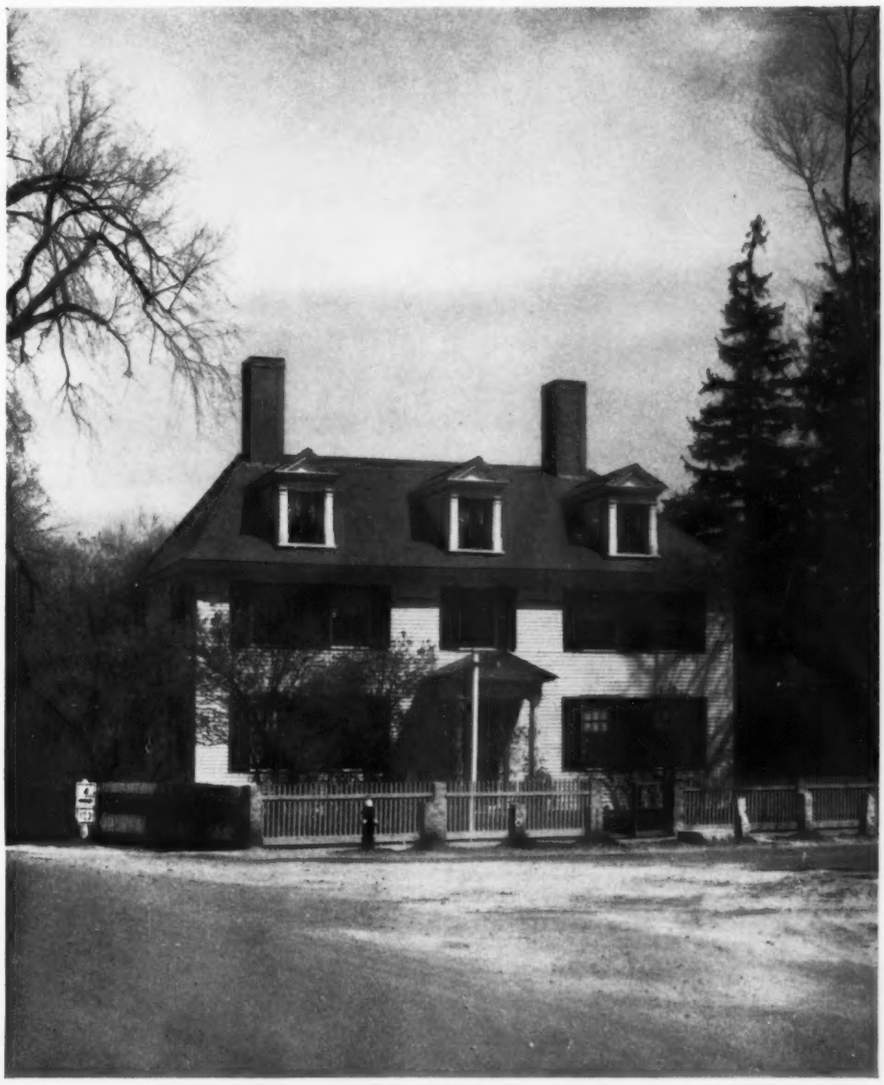
Volume XXVI · Number 1



GENERAL VIEW ACROSS TOWN SQUARE
THE SARAH ORNE JEWETT HOUSE
(Built by John Haggins in 1774)
AT SOUTH BERWICK, MAINE

DETAIL VIEW OF SOUTH ENTRANCE FRONT
THE SARAH ORNE JEWETT HOUSE—1774—SOUTH BERWICK, MAINE

[98]

The INTERIOR DETAILS *and* FURNISHINGS *of* THE SARAH ORNE JEWETT DWELLING *built by* JOHN HAGGINS *in 1774, at* South Berwick, Maine

Photographs by Arthur C. Haskell

AMONG the areas "set apart" from the older township of Kittery in 1713 is the land that was again subdivided, a century later, in 1814, into Berwick, North Berwick (where the railroad station now is) and South Berwick—which is the present name of what was the old village or original town settlement upon the Maine side of the river from Salmon Falls, now in New Hampshire. In this Kittery section, as in so many other parts of the region round about, the architecture stems from the old Portsmouth types, and the more important houses were probably built by the same builders who had "raised" the better places in Portsmouth—located at the mouth of the Piscataqua, and the "port" of the inland region back of it along "Great Bay" and the navigable stretches of the confluent rivers.

Some of the other old dwellings—and most of those earlier than the Jewett Mansion—have disappeared during the last twenty or thirty years, fortunately leaving this structure, which from the records kept by one Master Taite in an old journal, we know was built by John Haggins or Higgins. He wrote, "Mr. John Higgins raised a new house at the turn of the ways near Mr. Robert Rodgers on Berwick side on Thursday, April ye 7th, 1774." When Hamilton House was built a year later—lower down on the same side of the river, with its own wharf and warehouses—it was directed to be "larger than John Haggins' house." Hamilton House is the single other fine Mansion remaining in this part of the Township, to maintain the Portsmouth tradition; the Judge Haynes house, set high upon its steep-rising hillside on the road to York, being of a later and quite different type. Of the builder, John Haggins or Higgins, little has been discovered, except that it is known he loved convivial company, his pipe and his toddy, and probably spent many a night at the town Inn, from which, tradition says, his wife Nancy had often to drag him, when the nine o'clock bell rang! Years later, the property passed into the hands of Captain Theodore Jewett, whose son, Dr. Jewett, was well patronized in the countryside, judging by the eight granite hitching posts and horse block that remain today. He was the father of Mary and Sarah Orne Jewett.

The house is large and square, with the end roof slopes far steeper than those to front and back—a Portsmouth peculiarity that also marked the roof of another old house, formerly across the square nearby, but long since disappeared, and several old Portsmouth dwellings, including the Tobias Lear House (c. 1740), still standing just around the corner from the Wentworth-Gardner House (1760). The Jewett House, as it has now come to be known, is set rather near the street, with a gate (of somewhat older design than the present fence) opening upon the brick walk to the front door. The door is protected by an unusual pedimented porch, which is in turn overhung by old, crowding lilac shrubs, bordered by dwarf box.

The house fronts the village square (actually a triangle), with the town blacksmith shop (now a "garage") and post office, across the way. Older pictures (page 101) show the house with what appears to be a balustraded "walk" along the roof ridge, but this was rather an ornamental roof cresting, of considerably later date. The original corner trim appears to have been quoins, later replaced by the more conventional "cornerboards" (page 102). Although the kitchen in the rear ell is apparently as old as the main house, the second-story finish of the servants' rooms, and bath that it now contains, is all more recent. The old-fashioned "Privy" and Laundry are at the extreme north end of the Ell, along with a capacious side entry and store room.

This mansion is owned and maintained by The Society for the Preservation of New England Antiquities, and is now being measured as a Maine Record by the Historic American Buildings Survey.

But it is in the main part of the house that the most architectural and sentimental interest remains. The Entrance Hall is unusually beautiful (see page 109, and also page 18, Vol. XXV, No. 2) with many of the best details of the Portsmouth tradition gathered in this one example. The same finish is carried up into the second Hall, which reminds one particularly of the same space in the Wentworth-Gardner House, although lacking the large plaster cove. The heavy Cornice, Door Cap and entablature have caused the doors—particularly upon the second floor—to be kept very low; and both the first Hall archway, and the arched window top on the staircase landing (pages 87 and 88, Vol. XXV, No. 6), have an unusually shaped and carved "Key" ornament. The staircase has other unusual features, along with the "reversed bracket run," used as a skirtboard along the stair dado, as elsewhere in Portsmouth dwellings of the same or earlier period. The local legend is that the finish of the stairs and the two Halls took two men one hundred days of labor to complete ("long" days, not the "union labor" hours of today!) The woodwork in the Hall, and in some other parts of the house, remained unpainted until 1838, when it had ripened to a beautiful tobacco brown tone.

The first floor room at the right, once Mary Jewett's Library, but now a Parlor furnished simply in the period of the rest of the house, contains an original fireplace treatment, without mantel shelf or the earlier "Bolection" moulding. Across the hall, on the southwest corner of the house, is the more elaborately detailed Parlor, a beautiful room, with the cornerposts converted into fluted pilasters after the Portsmouth fashion. A mantel, probably later in date, but finely worked by carpenter's chisel-carving, is notable in this room; and in the passage beside the fireplace connecting it with the Dining Room, are two simple, (and also later) glass cupboards, with glazed doors for the "best chiney." Here the finish and detail are much simpler. By crossing the hall back of the staircase into the Breakfast Room, a still earlier and sterner treatment—in accord with the old kitchen beyond—will be found. At the east of the chimney on this side of the house is the usual "Secret Staircase" that runs

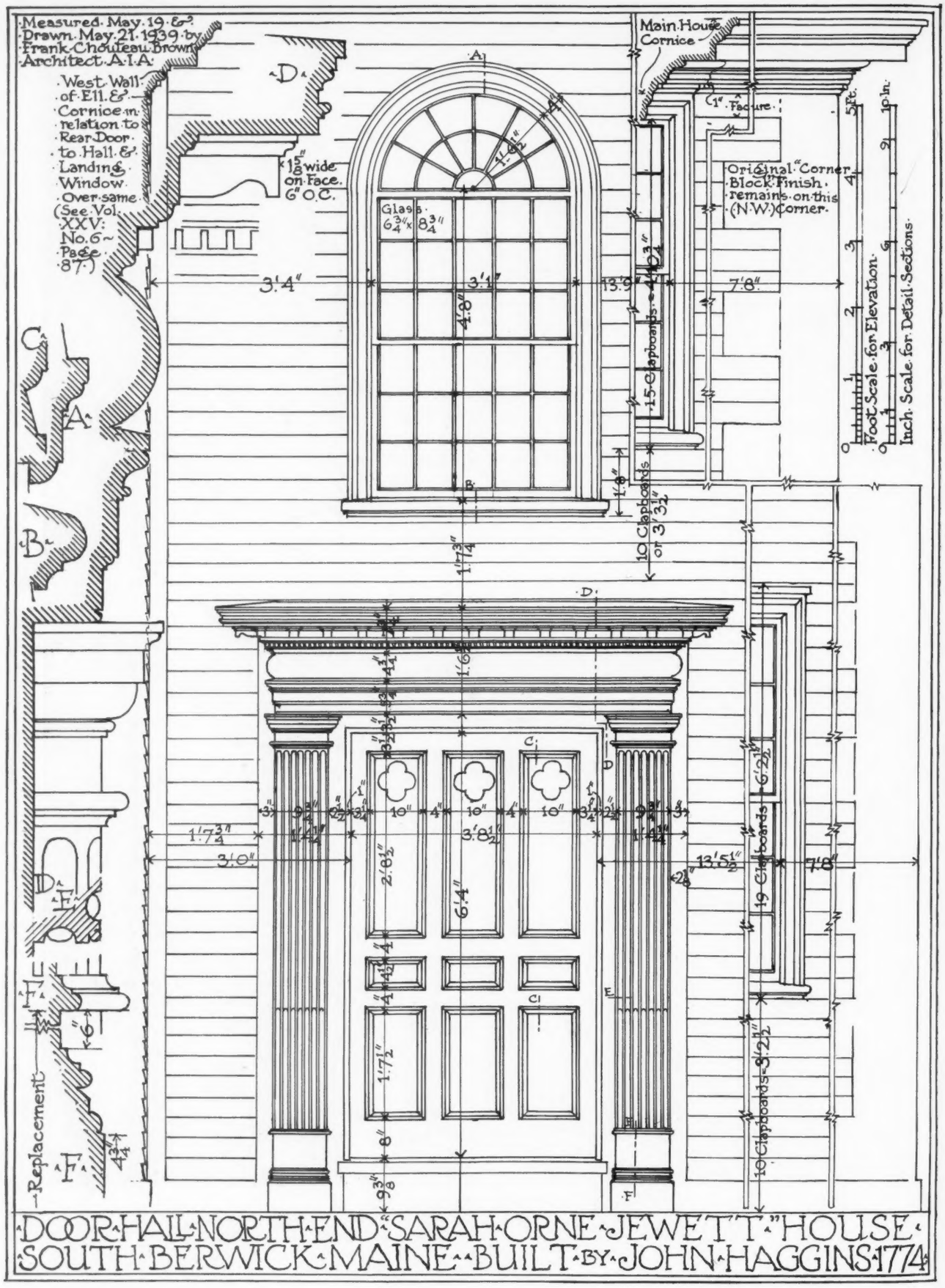
GENERAL VIEW FROM SOUTHWEST
THE SARAH ORNE JEWETT HOUSE—1774—SOUTH BERWICK, MAINE

[100]

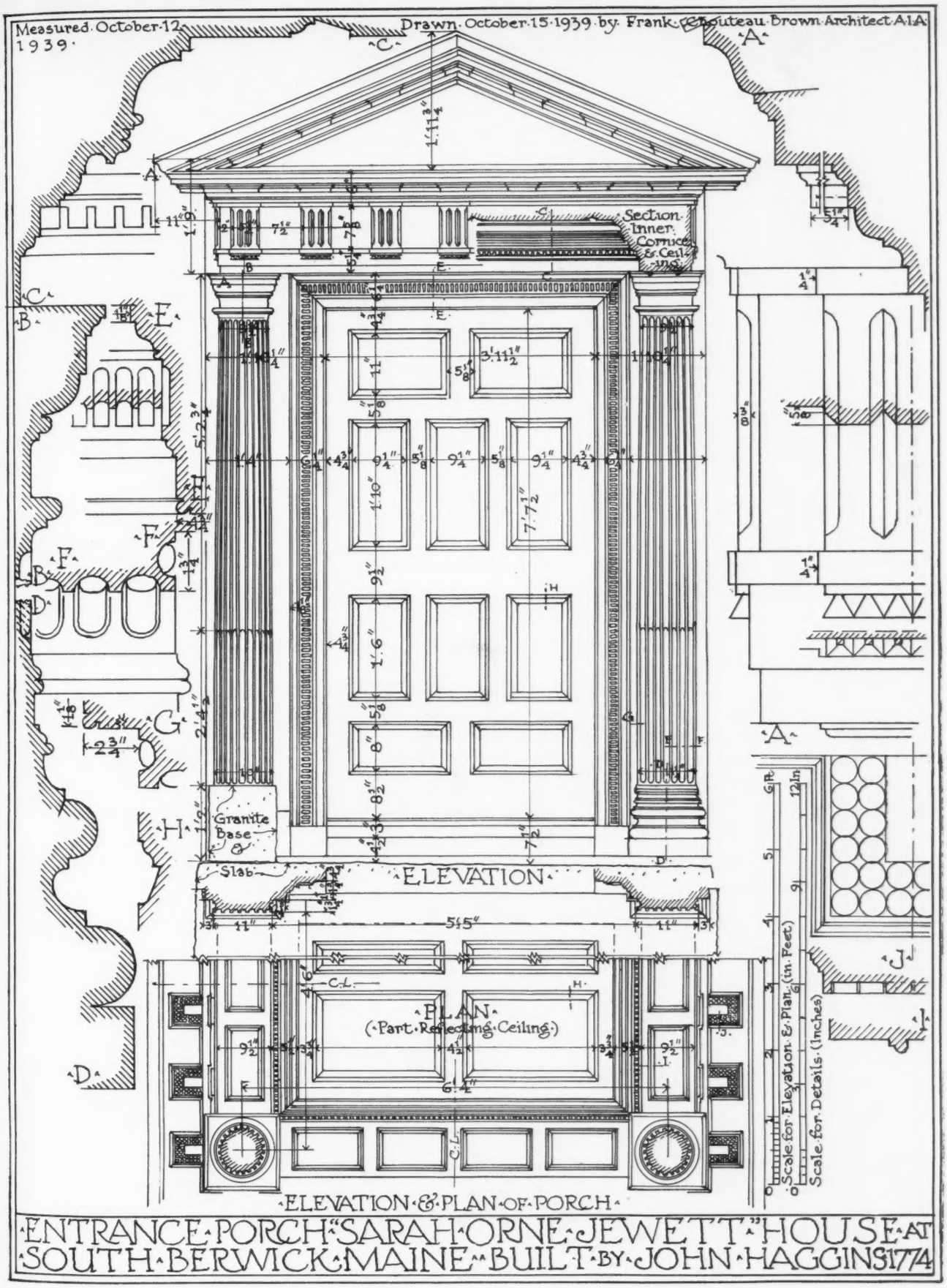
General View of House from Southeast
(*This view, taken in 1935, shows upper Roof Balustrade in position*)

General View of House from Northwest
THE SARAH ORNE JEWETT HOUSE—1774—SOUTH BERWICK, MAINE

[101]


Measured May 19 & 20
Drawn May 21 1939 by
Frank Chouteau Brown
Architect A.I.A.
West Wall of E11. &
Cornice in relation to
Rear Door to Hall &
Landing & Window
Over same
(See Vol. XXV: No. 6 ~ Page 87.)
Main House Cornice
Original "Corner Block" Finish remains on this (N.W.) Corner.
1" Facure
1 Foot Scale for Elevation
1 Inch Scale for Detail Sections
15 Clapboards = 4'10 3/4"
10 Clapboards or 3'3 1/2"
19 Clapboards
10 Clapboards = 3'2 1/2"
Glass 6 3/4" x 8 3/4"
1 5/8" wide on Face. 6" O.C.
Replacement
DOOR HALL NORTH END "SARAH ORNE JEWETT" HOUSE
SOUTH BERWICK MAINE BUILT BY JOHN HAGGINS 1774

[102]


Measured October 12 1939.
Drawn October 15 1939 by Frank Bouteau Brown Architect A.I.A.
Section Inner Cornice & Ceiling
Granite Base
Slab
ELEVATION
PLAN
(Part Reflecting Ceiling)
Scale for Elevation & Plan (in Feet)
Scale for Details (Inches)
ELEVATION & PLAN OF PORCH
ENTRANCE PORCH "SARAH ORNE JEWETT" HOUSE AT SOUTH BERWICK MAINE BUILT BY JOHN HAGGINS 1774

[103]

SOUTH ENTRANCE PORCH

NORTH ENTRANCE DOORWAY

THE SARAH ORNE JEWETT HOUSE—1774—SOUTH BERWICK, MAINE

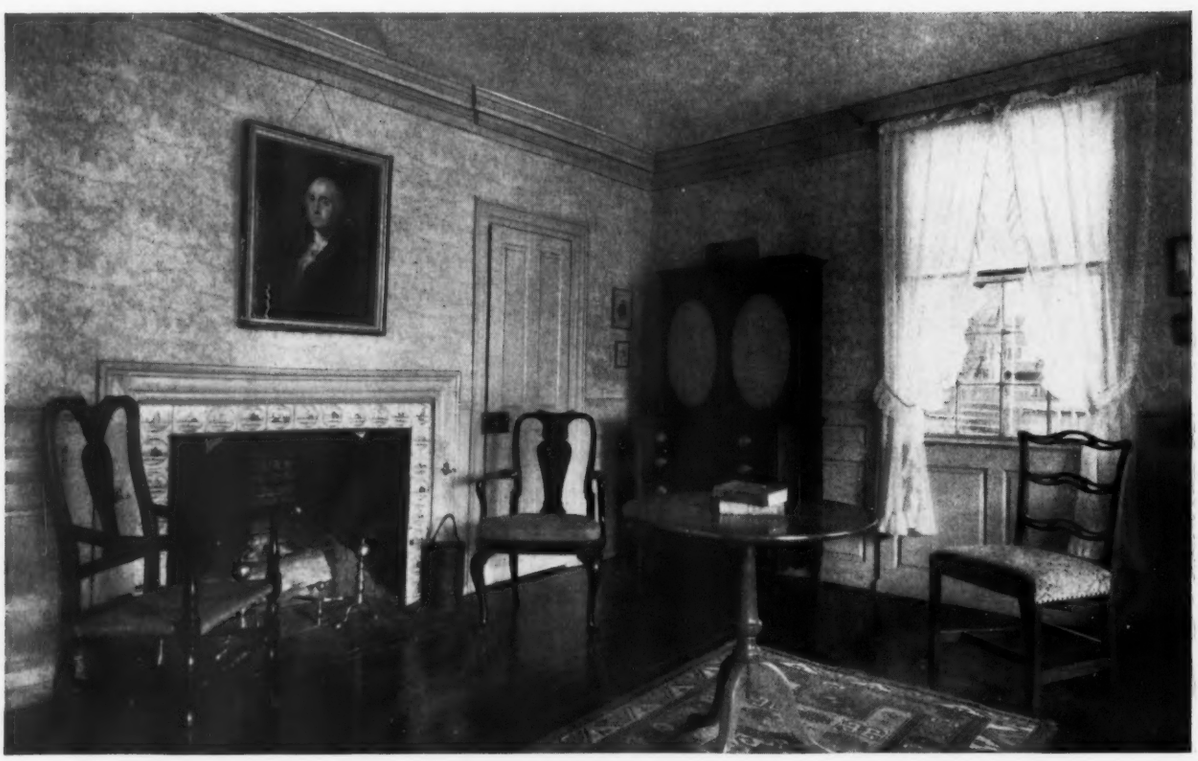
(See Measured Drawings on Pages 102 and 103)

HALL DOORWAY, LOOKING INTO SOUTHWEST PARLOR

SOUTHEAST BEDROOM DOORWAY, LOOKING INTO HALL

THE SARAH ORNE JEWETT HOUSE—1774—SOUTH BERWICK, MAINE

West End of Parlor (Southwest Room), First Floor



Southeast Room, First Floor; Formerly Mary Jewett's Library

THE SARAH ORNE JEWETT HOUSE—1774—SOUTH BERWICK, MAINE

[106]

Northwest (Family Dining) Room, First Floor

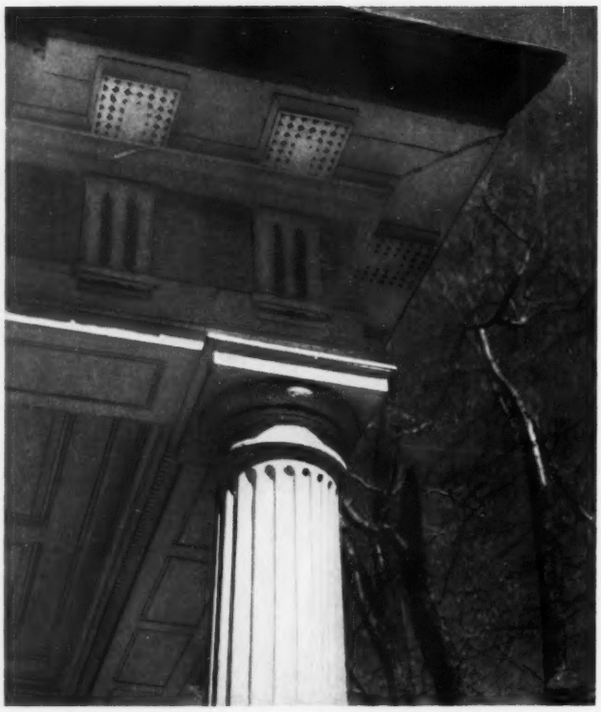
Northeast (Family Breakfast) Room, First Floor

THE SARAH ORNE JEWETT HOUSE—1774—SOUTH BERWICK, MAINE

[107]

from here to the Attic floor two stories above. It is actually only the "Side Stairs" of Colonial tradition, but in this house lacks any outside doorway to the East. The old Dresser in the kitchen was formerly fitted with old blue Chinese Willow-ware.

On the second floor the stair rail is very high—appearing the more so from the low ceiling appearance due to the heavy hall cornice — but is gracefully curved in plan as well as ramped in elevation, at both the landing and end of the stairwell. This effect also partially duplicates that in the Wentworth-Gardner House. The two black Horsehair sofas,



DETAIL OF FRONT PORCH COLUMN AND CORNICE

described in Laura E. Richards recollections of the house, still stand on either side at the front of the second Hall.

On this floor four bedrooms occupy the same locations as the rooms below, that in the southwest corner being again the most elaborate. Once more cornerposts, mantelpiece, dado, cornice, and door and window trim are fondly elaborated — chisel-cut and hand-molded by carpenter's tools. This room belonged to Mary, and the one across the Hall, on the southeast corner, with its simpler finish, was the Guest room. Going through the passage beside the hidden stair, one comes to

OLD KITCHEN AND FIREPLACE IN NORTH ELL

THE SARAH ORNE JEWETT HOUSE—1774—SOUTH BERWICK, MAINE

[108]

Main Hall and Stairway Looking toward Front Door
THE SARAH ORNE JEWETT HOUSE—1774—SOUTH BERWICK, MAINE

[109]

Sarah's room, which still contains its old Victorian furniture and arrangement, just as it was left by Sarah Jewett, even to the heavy green color of the paint! The room in the northwest corner, over the Dining Room, belonged to "Theodore," the nephew, Dr. Eastman, while north of Sarah's room opened the Bath, and beyond that was the servants' ell. The front door is large and unusually paneled, with huge wrought hinges, brass handle and knocker.

The attic was finished about 1870, to which period also belong the overlarge and aggressive dormers.

THE "SECRET STAIRWAY" BETWEEN THE EAST ROOMS, LOOKING FROM BREAKFAST ROOM

Many wall papers and curtains remain to display their Victorian traditions, even those (page 106) spread out over the floor below the windows! The southwest bedroom still has a beautiful old maroon "flock" paper, patterned in worn white and silver mica. This paper was printed in 18 x 22 inch sections for a French Governor-General in the West Indies, but intercepted by a privateer and brought into Salem, where Capt. Jewett secured it. The other papers, while not as old, are in character with the house, its history, and the Victorian furniture of its famous occupants!

FRANK CHOUTEAU BROWN
A. I. A.

WEST SIDE OF SECOND STORY HALLWAY

THE SARAH ORNE JEWETT HOUSE—1774—SOUTH BERWICK, MAINE

[110]

THE SOUTHEAST CORNER (GUEST) BEDROOM

THE SOUTHWEST CORNER (MARY JEWETT'S) BEDROOM

THE SARAH ORNE JEWETT HOUSE—1774—SOUTH BERWICK, MAINE

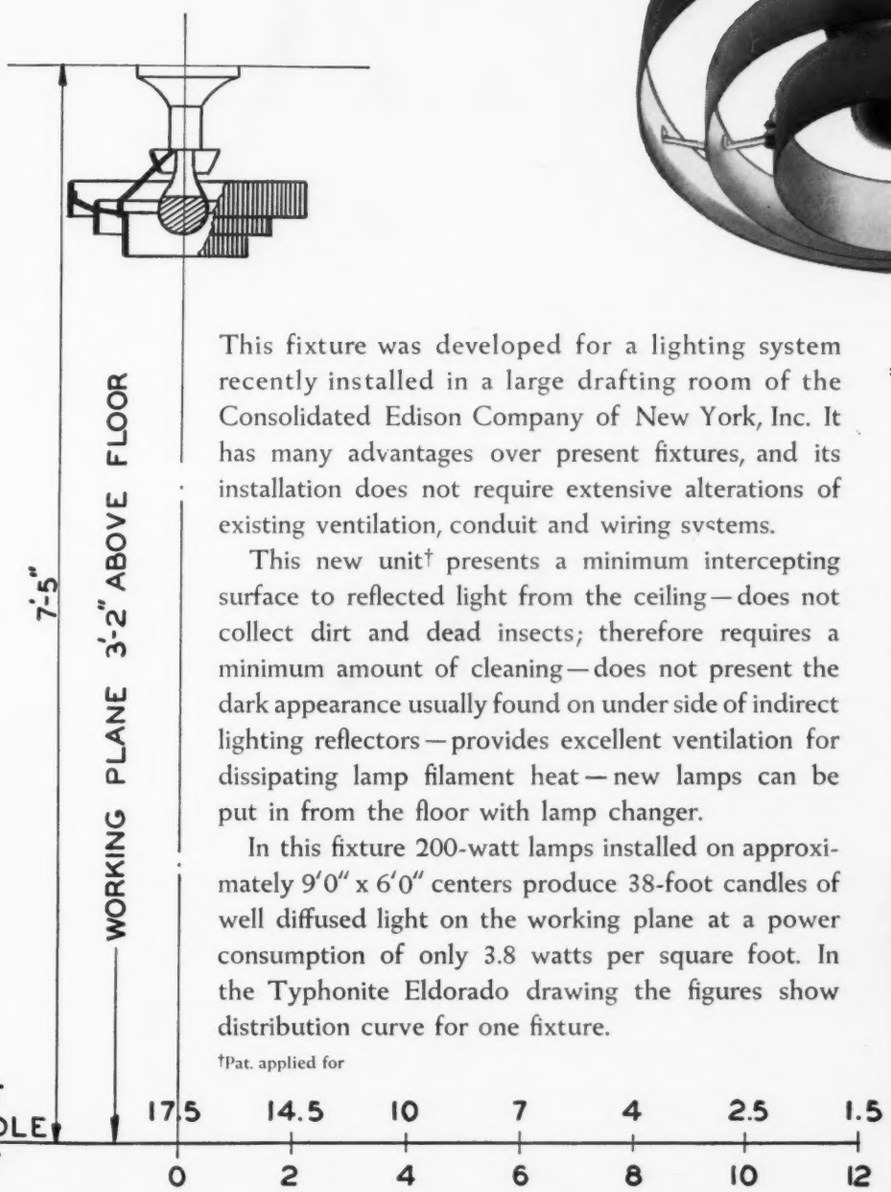
NORTHWEST (DR. THEODORE'S) BEDROOM

MANTEL IN SOUTHWEST (MARY'S) BEDROOM

THE SARAH ORNE JEWETT HOUSE—1774—SOUTH BERWICK, MAINE

*TYPHONITE ELDORADO PENCIL PAGE

NEW, INDIRECT LUMINAIRE IMPROVES DRAFTING-ROOM ILLUMINATION



This fixture was developed for a lighting system recently installed in a large drafting room of the Consolidated Edison Company of New York, Inc. It has many advantages over present fixtures, and its installation does not require extensive alterations of existing ventilation, conduit and wiring systems.

This new unit† presents a minimum intercepting surface to reflected light from the ceiling—does not collect dirt and dead insects; therefore requires a minimum amount of cleaning—does not present the dark appearance usually found on under side of indirect lighting reflectors—provides excellent ventilation for dissipating lamp filament heat—new lamps can be put in from the floor with lamp changer.

In this fixture 200-watt lamps installed on approximately 9'0" x 6'0" centers produce 38-foot candles of well diffused light on the working plane at a power consumption of only 3.8 watts per square foot. In the Typhonite Eldorado drawing the figures show distribution curve for one fixture.

†Pat. applied for

FREE—A blueprint from original Typhonite Eldorado drawings, giving essential installation and other important data concerning this new unit, will be sent upon request. Just write on professional letterhead to address below. Ask for blueprint No. 167-J2 (Note—This offer is good for 30 days after appearance of this advertisement.)

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THE MART

ATTENTION: We are trying to help an unfortunate Chinese architect who has had his architectural library confiscated in Shanghai. Will members of the profession please contribute any back copies they can spare of architectural exhibition annuals or year books of any kind such as *Philadelphia Architectural Exhibition Annuals*, the *Year Books* of Architectural Clubs, Societies or Leagues of Boston, Chicago, New York, etc., irrespective of year published. Postage will be paid at this end and the issues will then be forwarded to the architect in China. Send to Miss Flagg, care of PENCIL POINTS.

WANTED: A copy of *Architec-tonics, The Tales of Tom Thumtack, Architect*, published by William T. Comstock Company, 1914. State price and condition of book. Communicate with Miss Flagg, care of PENCIL POINTS.

We will pay 35c per copy, plus postage, for copies of the July, 1939, issue of PENCIL POINTS. Must be in good condition. Subscription Department, care of PENCIL POINTS.

BOOKS WANTED. A copy of *Martin's Details* or *Modern Practical Stair Building and Handrailing*, by George Ellis, published by J. P. Lippincott. Please give price and condition of book. Communicate with Miss Flagg, care of PENCIL POINTS.

Glen Mowry, 113 S. Rodehaver, Oberlin, Kansas, has the following books for sale: *Architects and Builders Handbook*, 18th edition, Kidder-Parker; *Building Estimator's Reference Book*, 7th edition, Frank R. Walker; *Architectural Graphic Standards*, Ramsey-Sleeper; *Field Engineering*, text and tables by Searles & Ives; *Design of Dams and Irrigation*, Hardenbergh. Would like to obtain a copy of Blake's *The Law of Architecture and Building*.

John Close, Stamford, Conn., has for sale a copy of *A Treatise on the Five Orders*, Vignola, new condition. $4.00.

William H. Ludwig, 3 Tampa Court, Brooklyn, N. Y., has the following copies of PENCIL POINTS for sale, all in good condition. April through December, 1928; 1929 and 1930 complete; May, 1927.

John E. Kell, 3 Camino Cerro Gordo, Santa Fe, New Mexico, would like to buy a small used air brush, Wohl, Pasche, or equal type. Please give details and price in first letter.

NAHMAN (NUNIA) KERTZMAN, draftsman of Philadelphia, attention. Jacob Spinner, architect, 601 Troy Avenue, Brooklyn, New York, is anxious to get in touch with Mr. Kertzman.

H. M. Haskell, 612 Hulett Building, Elmira, New York, has the following copies of the *New York Architect* for sale: Vol. 1, Nos. 1, 2, 3; Vol. 2, Nos. 1 and 3, containing fine collotype plates, etc. These were published by Harwell-Evans & Co., 1907-1908. Please make offer.

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PERSONALS

SANFORD W. GOIN and FORREST M. KELLEY, JR., *Architects*, have formed a partnership under the firm name of Sanford W. Goin & Forrest M. Kelley, Jr., and will continue the practice of architecture at the same location, 230 E. Main Street South, Gainesville, Florida.

HARRY A. FULTON, *Architect*, 5716 Euclid Avenue, Cleveland, Ohio, has formed a partnership with his general manager, A. R. McCreary, under the firm name of Harry A. Fulton and A. R. McCreary, Architects and Engineers. The present offices will be retained by the partnership.

THIESEN & SLINGERLAND, *Architects*, is the name of the newly organized firm to succeed the late Dwight James Baum. The offices will be located at the same address, Riverdale on Hudson, New York, with George P. Gunther as manager.

WILLIAM F. KUSSIN, *Architect*, has moved his offices from Concord, Mass., to 50 Beacon Street, Boston, Mass.

G. R. KRABER, *Industrial Designer*, has moved his office from New York City to 38 Newbury Street, Boston, Mass.

ELLERY WANKEL, *Draftsman*, wishes to announce that he is instructing architectural drafting, blue print reading, and estimating at the Mondell Institute, Herald Tribune Building, New York, N. Y.

LEONARD B. CONLEY, *Designer*, has moved his offices to 2301 Lipscomb St., Fort Worth, Texas. He will specialize in residential and commercial designing.

THEODORE DE POSTELS, *Architect and Delineator*, maintains a studio for illustration, rendering, perspective, and the general practice of architecture, at 644 Riverside Drive, New York, N. Y.

FRANK H. SCHWARZ, *Painter, Designer, and Decorator*, is now located at 58 West 57th Street, New York, N. Y.

G. H. HUNTINGTON, HAROLD STUART JONES and JAMES M. HUNTER, *Architects*, have formed a partnership under the name of Huntington, Jones & Hunter, for the general practice of architecture. The firm will retain the present offices of Mr. Huntington in the Citizen's National Bank Building, Boulder, Colorado.

BENNETT B. CARDWELL, *Architect*, has opened an office at 1409 Allied Art Building, Lynchburg, Virginia. He was formerly with Craighill & Cardwell, Architects, and more recently with the Public Works Administration.

STEPHEN DECHMAN, *Architect*, has opened an office for the general practice of architecture at 164 Seaspray Avenue, Palm Beach, Florida.

Uniformity of Grading

So exact that the experienced draftsman can tell by the way his accustomed MICROTOMIC VAN DYKE lead takes hold on the paper how the day's humidity has affected its texture. It is common, on a damp day, to reach for a VAN DYKE of the next harder degree.

The pencil preferred by the man at the board.

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The new Garand Rifle developed for the United States Army by John C. Garand. Photo and detail, courtesy The American Rifleman.

HIGGINS INK helps you
score bull's-eyes with your ideas

Translating the idea on paper was the first step in the production of this new rifle. So it is in all creative drawing and designing. And for more than 50 years, men of vision have been using Higgins Inks for their uniformity and even flow. Perfectly adaptable to pen, brush, or airbrush, Higgins Waterproof Black Drawing Ink will not smudge, nor will light, temperature or weather fade its permanent brilliance. In addition to waterproof and soluble blacks, Higgins American Drawing Inks come in 17 lucid, waterproof colors, white and neutral tint. Specify Higgins on your next order — and ask your dealer for one of the new Higgins Color Wheels showing Higgins Inks actually applied on drawing paper.

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"MODERN PIONEER"

On the occasion of the 150th anniversary of the founding of the American patent system, February 21, the Committee on Modern Pioneer Awards, headed by Dr. Karl T. Compton, President of the Massachusetts Institute of Technology, will honor Thomas Willett Rolph, Chief Engineer of the Holophane Company, by presenting him with an award as a "Modern Pioneer." This distinction comes to Mr. Rolph for his preeminent contributions as an inventor in the field of illuminating engineering. Among the more significant of his 36 inventions in the service of art and industry are the following:

The invention of a structural glass brick unique in its prismatic construction which transmits sunlight within an edifice to redirect the outdoor lighting to the ceiling thus bringing about an indirect lighting effect in the interior.

Numerous inventions on other lighting equipment, such as built-in lighting with lenses and general service commercial and industrial luminaires. This lighting equipment has national and international architectural and engineering acceptance in that it provides the ultimate in efficiently controlled lighting.

LOCK FACTORY

The new factory of the Master Lock Company at Milwaukee, Wisconsin, illustrated here, was designed by Harry E. Soref, inventor of the laminated padlock and an official of the concern, not an architect. A statement from the company, which accompanied the picture of the factory, follows:

"Architecturally designing the exterior of an industrial plant to advertise the products it manufactures, is well illustrated in the new factory of the Master Lock Company.

"A giant laminated padlock, 32 feet in overall height and believed to be the largest reproduction of a padlock in the world, projects from a wall of the building and rises to a point high above the level of the roof. It is floodlighted at night and flanked by two columns of glass brick illuminated from the interior.

"The rest of the building is strikingly modern with its artistically designed entrances, the substitution of pleasing curves for sharp angles, and the wealth of windows supplemented by modern application of glass blocks so that sunlight streams into every corner as an aid to precision in each phase of manufacture."

STAIR WAINSCOT IN FORMICA— HANDSOME, PRACTICAL!

Picture shows W. T. Grant Store, Buffalo, N. Y.
Photographed by Ezra Stoller

THE Formica stairwell wainscot shown in the photograph is a coral color. It is smooth, easily cleaned, stable in color and will stand hard service for many years without deterioration in appearance . . . Architects everywhere show a growing tendency to use this lasting and modern material for such purposes. The price of the sheet has recently been reduced by 20 per cent, making it available for use in many more places . . . Let us send you all the facts.

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FOR BUILDING PURPOSES

COMPETITION ANNOUNCEMENTS AND RESULTS

The sixth of the series of regional architectural competitions, sponsored by the Public Buildings Administration of the Federal Works Agency, has been announced. The project calls for the design of a $300,000 Federal Office Building for Tacoma, Washington. The competition is open to qualified architects of Region 10, comprising the following States: Colorado, Idaho, Montana, Oregon, Utah, Washington, and Wyoming.

In order that all architects of the tenth region may have the opportunity to compete, the Jury will be selected from States in the neighboring regions. Architects wishing to enter the competition must apply by letter or telegram addressed to the Commissioner of Public Buildings, Public Buildings Administration, Federal Works Agency, Washington, D. C.

LANGLEY SCHOLARSHIPS

The Edward Langley Scholarships, available to all persons engaged in the profession of architecture in the United States and Canada, will be awarded in 1940 by The American Institute of Architects, it is announced by Charles T. Ingham, Secretary of the Institute.

The awards, limited to ten, and with $1,500 as the maximum stipend, provide for advanced study, research, and travel. Eligible groups include architects, architectural draftsmen, teachers of architectural draftsmen, teachers of architecture, students about to graduate from schools of architecture, and graduate students.

A candidate who is an architect or architectural draftsman must be proposed by an architect living in the same country. Teachers, graduate students, and students about to be graduated from an architectural school may be proposed by the faculty or head of the school. Proposals of candidates will be received at the national headquarters of the Institute, 1741 New York Avenue, Washington, D. C., until March 1.

The Langley scholarship fund was established in 1936 to "promote higher education in architecture" by the will of the late Edward Langley, Architect, of Scranton, Pennsylvania.

BRUNNER SCHOLARSHIP

Establishment of the Arnold W. Brunner Scholarship of the New York Chapter, A.I.A., carrying a stipend of $1,200, is announced by Frederick G. Frost, President of the Chapter. The Scholarship, open to any citizen of the United States engaged in the profession of architecture, regardless of place of residence, will be awarded annually for advanced study in some broadly defined field of research in architecture.

Candidates will be required to submit their qualifications, together with briefs or outlines of their proposed studies in the field of investigation assigned. They must have adequate professional background, more advanced and broader in scope than is generally implied by undergraduate architectural school training.

Funds for the Scholarship were provided by a bequest of the widow

(Continued on page 54)

WORK-PRODUCING COMFORT FOR THE DRAFTSMAN

"HALLOWELL" STEEL STOOL

Here's a stool made expressly for the draftsman. It permits full freedom of movement plus a high degree of comfort made possible by the spring Posture Back which "gives" to the slightest pressure, yet always provides real support.

Full welded steel construction of "Hallowell" stools insures permanent rigidity. The "rocking chair blues" which soon develop in ordinary riveted stools just can't appear even after years of use. And what's more, prices are right. So be sure the next stools you buy are "Hallowell"—and in the meantime let us send you our catalog for full details.

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Fig. 1266
Pat. applied for
Wood Seat and Back

Courtesy of the City of New York—Department of Parks

BELT PARKWAY
The ingenious solution to a highway problem of great complexity—on New York's new Belt Parkway connecting Owl's Head Park in Brooklyn with the Whitestone Bridge in Queens. This parkway is to be opened July 1st, 1940.
1
2
3
4
AMERICAN PENCIL CO. NEW YORK VENUS DRAWING HB
1. Long Island Rail Road
2. Cohancy Street Bridge
3. Southern Parkway Intersection
4. Cross Bay Boulevard Bridge

IT STARTED WITH A PENCIL

. . . and the Park Department's genius for making New York "WORK"

Sweep of concrete, intricate maze of clover-leaf, cross-over and bridge; all come into being through the genius of man transposed to paper via—a lead pencil.

Not the outpouring of an inspired moment but laborious, infinitely patient work over a drawing board, when everything hangs on the point of a pencil. The variation of a tone may change an entire visualization—a trace of harshness may break the train of thought, impede creation in the making!

That is why in so many professional offices, Venus Drawing Pencils are standard. Architects and engineers know they can depend on Venus Drawing's smoothness—on the precise gradation, from hard gray to soft dense black, of its 17 degrees of Colloidal Lead.*

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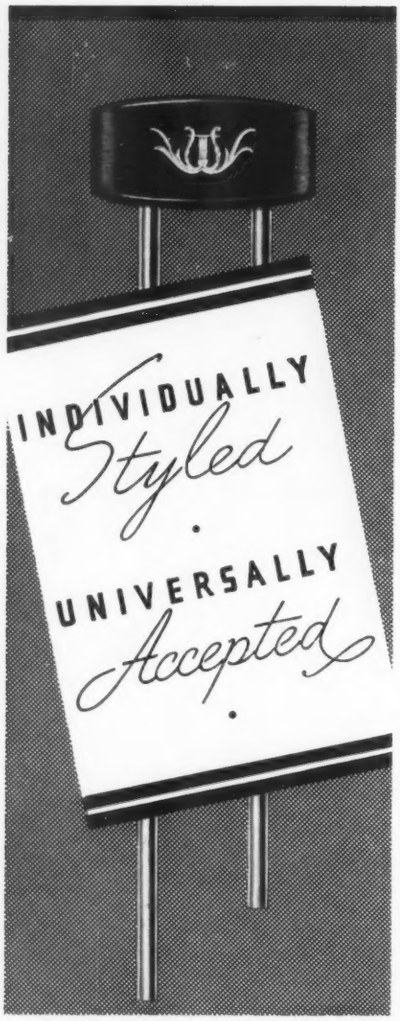

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(Continued from page 52)

of the late Arnold W. Brunner, Architect, of New York, who was a member of the New York Chapter.

Applications will be received by the Chapter at its headquarters, 115 East 40th Street, New York City, between February 1 and April 1.

PRINCETON PRIZE

The Princeton Prize in Architecture is offered again, for 1940-1941, to students interested in taking advantage of the opportunities afforded by the School of Architecture, the Department of Art and Archæology, and the Graduate School of Princeton University.

The winner of the Prize is exempt from tuition fees, and will receive a stipend of $500 to enable him to complete a year of residence at Princeton. He will be entitled to all the privileges of a Fellow of the University, including residence in the Graduate College buildings, where he will be expected to live.

The Prize will be awarded as the result of a competition in design to be held from April 18 to 29, 1940. Candidates should be unmarried male citizens, not less than twenty-one nor more than twenty-seven years of age on September 1, 1940. The eligibility of candidates will be based on their experience in Architectural Design. Graduates of architectural schools, or draftsmen who have been employed in architects' offices for not less than three years, may file formal applications to enter this competition not later than March 31, 1940. For application blanks and regulations governing the competition and award, address the Secretary of the School of Architecture, Princeton University, Princeton, New Jersey.

CHALONER PRIZE

The Twelfth Competition for the Chaloner Prize is announced by the Trustees of the Chaloner Prize Foundation, for students of Sculpture.

The Prize, which will be awarded in June, 1940, consists of payment to the winner, for a period of three years, of a stipend sufficient to cover his cost of living and material and equipment for two years of work and study in New York; also living and traveling expenses for one year of travel abroad. While no fixed sum can be stipulated, it has been the practice of the Foundation to allow about $1,800 per year for the student working under its supervision. The competition is open to students of Sculpture of either sex under thirty years of age, citizens of or residing in the United States. It is designed primarily for unmarried students but under special circumstances may be given to a married student. Only those financially unable to pursue their art study for the period fixed are eligible.

As a preliminary to the final competition, competitors are required to submit not less than four photographs of their executed work which, in their opinion, are indicative of their best work. Competitors may also submit drawings and sketches.

Application blanks are available, on written request, at the Chaloner Prize Foundation, c/o William Platt, 101 Park Avenue, New York, not later than May 1, 1940. Letters of recommendation as to character, education, personal fitness, and artistic ability will be required.

ART COMPETITION

Artists are invited to participate in the Third Annual Devoe Art Competition for a magazine cover, recently announced by Harold Raynolds, Manager of the Fine Arts Division of Devoe & Raynolds.

Forty cash awards totaling $2,000 are offered in the competition, and all artists in the United States, whether professional artist, art student, or amateur are eligible to compete. April 30 is the closing date.

Entry blanks may be obtained at local art stores throughout the country or by writing to Devoe & Raynolds Company, 34 Oliver Street, Newark, N. J., attention of the Art Contest Division.

LANDSCAPE GROUP

The election of C. E. O'Neal, a member of the staff of the Landscape Architect, Chicago Park District, Burnham Park, as president of the Chicago Society of Landscape Architects, has been announced following the annual meeting of that body. Other new officers include Max W. Matz, of the same staff, as secretary-treasurer; and William E. Shatwell and Leo Nurmi, as directors.

Officers serving a second year are J. Roy West, Landscape Architect, of the firm of Simons, West & Blair, as vice president; R. W. Hazekamp and Walter W. Schutt, as directors.

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THE LINOLEUM-LIKE WALL COVERING

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NOW, for the first time, plain colors are available in a linoleum-like wall covering. Armstrong presents six new plain tones of Linowall—Foam White, Pale Jade, Rose Coral, Dawn Gray, Daisy Yellow, and Light Azure.

These colors, created at the request of numerous architects and designers, meet a need for the solid effects so widely used in modern interior decoration. They open new decorative possibilities to you and greatly extend the range of usefulness of this washable wall covering.

In addition to these pastels, Armstrong offers Linowall in three new dark colors that are ideal for wainscotings in public and semi-public buildings where service is severe. These colors are Verde Antique, Sienna Red, and Mountain Blue.

For complete data on Linowall—available in thirty plain, tile, marble, and wood effects and costing only half as much as other permanent wall coverings—let us send you our color-illustrated, file-sized book, "Decorative Walls of Enduring Beauty." Specifications and details on Linowall will be found in *Sweet's Architectural File.*

Write today to Armstrong Cork Company, Floor Division, 1206 State Street, Lancaster, Pennsylvania.

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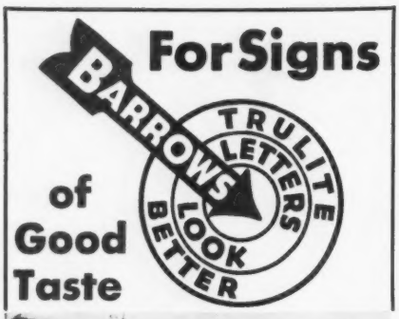

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TruLite Letters are designed to satisfy the architect's insistence on dignity and simplicity as well as the businessman's demand for showmanship and attention. Available in any color or combinations.

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AT LARGE IN THE LIBRARY

THE HENRY WHITFIELD HOUSE: 1639 Architect's Journal, *by J. Frederick Kelly ($2.00, 60 pages, 6" x 9¼", with illustrations—The Henry Whitfield State Historical Museum, Guilford, Connecticut).*

The Whitfield House at Guilford has been restored to its original condition with modifications required by a State museum of the Connecticut Society of the Colonial Dames of America! The progress of events and vicissitudes which have been endured that this might come to pass are related in the preface.

This journal is a dull report of an earnest architect's struggles with W.P.A. labor to rebuild the oldest stone house in Connecticut to the satisfaction of a committee on reconstruction. The work dragged because workmen and materials rarely arrived at the site at the same time, innumerable difficulties were encountered in securing antique flooring and panelling from other houses. Detailed drawings were too frequently disregarded.

Probably this little volume will not be found in the library of many architectural offices, for it recounts only the application of common sense, rather it may find its place on the shelves of the advanced souvenir-hunter and faithful Colonial Dame who may buy it at the door after a tour of inspection of the State's oldest stone house. Mr. George D. Seymour's photographs record the progress of the work.

JOHN C. SEWARD

HOW TO HAVE THE HOME YOU WANT *(84 pages 8¼" x 10⅞" —United States Gypsum Company, Chicago, Illinois).*

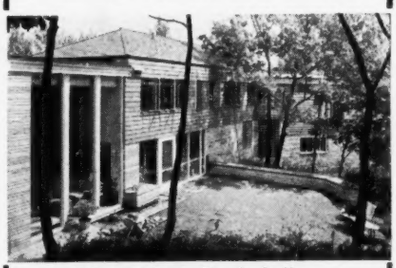
HOW TO MODERNIZE AND MAKE IT PAY *(84 pages 8¼" x 10⅞" —United States Gypsum Company, Chicago, Illinois).*

Two pamphlets recently issued by the United States Gypsum Company for distribution to laymen interested in building or modernizing may very well be of interest to architects. The

(Continued on page 58)

Glorify Bathrooms with MIAMI Cabinet Ensembles, Mirrors and Accessories

Home at Grosse Pointe, Michigan
J. Ivan Dise, Architect, Detroit, Michigan



Home at Long Beach, Indiana
John Lloyd Wright, Architect,
Michigan City, Ind.

BY specifying MIAMI Cabinet Ensembles, Mirrors, and Accessories, you can give every bathroom an individual character so pleasing to the owner of a modern house and, without sacrificing the advantages of finer quality and lower costs made possible by MIAMI'S large scale production.

The practically unlimited combinations obtainable with MIAMI units will solve your problems of providing "made-to-order" bathroom effects at large savings over special order ensembles.

At your request, a representative will supply complete details. See the 1940 MIAMI Catalog in Sweet's, or write Dept. PP for a copy.

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He Who Dares . . . Wins!

Your client who dares to demand genuine Von Duprin devices is doubly rewarded for his courage. He secures the priceless assurance of safe exit. He knows that the occupants of the building can always get out safely . . . surely . . . quickly.

And with that knowledge comes an added satisfaction that grows with the years . . . the pleasure of a unique freedom from upkeep and repair costs . . . the realization that this freedom soon offsets the higher first cost of the Von Duprins and then begins to pay a handsome dividend on the investment.

You can help him secure these rich rewards by specifying genuine Von Duprins . . . and insisting on getting them.

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The vital importance of good building paper is not always understood or appreciated by the owner or builder. But the architect knows the hidden value — the lasting protection — that good building paper provides, although its cost is only a minor item of the building investment.

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More and more architects are specifying "Sisalkraft" to get the qualities they want in a superior building paper — a positive protection against water, wind and deterioration. *Inexpensive* — Sisalkraft can be put over all sheathing and under the roof of an average $5,000 home for a total of $25.00 — only a few dollars more than ordinary material.

A Complete Sisalkraft file is available.

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New York San Francisco

SISALKRAFT

(Continued from page 56)

Company has seen fit to include in each of these books some words of good advice urging the importance of the architect in connection with any building operation.

The general theme of the books is that of the desirability of insuring the investment in a house through good construction methods and materials, coupled with good design. Naturally, the Company's products are brought to the attention of the reader, but there are many phases of the building operation that are touched upon which do not fall within the scope of its extensive range of products.

* * *

SCULPTURE FESTIVAL

The first exhibition of the National Sculpture Society, to be held in New York City since 1923, will open as the "Sculpture Festival," at the Whitney Museum of Art, April 3 and continue until May 3. This marks a departure for the Museum, as it is the first time any organization has been invited to present an exhibition under its own auspices. The last exhibition of the Society was held in 1929, in San Francisco.

One or two works from each of the two hundred members will be shown and, as in the past, non-members (living American sculptors are eligible) have been invited to submit works.

FREE SEMINARS

The New York University School of Architecture and Allied Arts will sponsor a series of free seminars on modern building materials at the School's Bryant Park Center, 1071 Sixth Avenue, on Thursday evenings from 5:30 to 7:00 p. m. beginning February 29, Dean E. Raymond Bossange has announced.

SPRING COURSES

Large scale physical planning for city, state, and nation are discussed by Wayne D. Heydecker, regional representative to the Council of State Governments, in a course given for the first time during the Spring Session, which started February 7, by the Columbia University School of Architecture through University Extension.

Studies in housing, architectural construction, theory and research, and technical aspects of building are other features of the program.

WHERE NOISE IS A

PROBLEM-

CORKOUSTIC

IS THE ANSWER

CUSTOMERS DINE IN QUIET *in Neil Tavern, Columbus, Ohio. The reason? . . . a ceiling of sound-absorbing Armstrong's Corkoustic. The colors are white in the foreground and special blue in the rear.*

WHEREVER noise is a disturbing factor—as in restaurants, schools, large offices, gymnasiums—it can be controlled with a sound-absorbing ceiling of Armstrong's Corkoustic. Likewise in theatres, churches, and auditoriums, where acoustical treatment is needed to eliminate dead spots and echoes, Corkoustic contributes to improved hearing conditions.

This cork acoustical material has a maximum sound-absorption coefficient of 82% at 512 cycles. It is economical to install—easy and inexpensive to maintain. It is moisture-resistant, washable, and fire-resistant. Repainting does not reduce its efficiency.

In addition to absorbing noise, Corkoustic acts as effective insulation, thus saving heat. Available in attractive pastel colorings, it has high light reflection value.

Data in Sweet's

For complete data, see *Sweet's*, or write now for our file-sized folder—"Tune Out Noise"—containing all the facts about Corkoustic. Armstrong Cork Co., Building Materials Division, 1227 State Street, Lancaster, Pa.

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for noise-quieting and acoustical correction

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ELECTRIC SINK

1 WASHES all the Dishes

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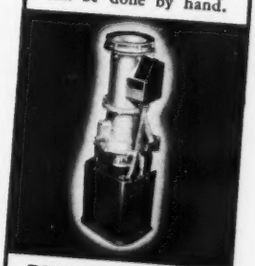
Two time-tested General Electric appliances—the G-E Dishwasher and G-E Disposall — are now combined into one beautiful unit that replaces the old-fashioned kitchen sink.

WASHES DISHES. The Dishwasher in the G-E Electric Sink washes all the dishes quicker and better than they can be done by hand.



DISPOSES OF GARBAGE. The Disposall in the G-E Electric Sink ends messy accumulation of garbage by disposing of food wastes right at the sink.

"No Old Fashioned Sink in My New Home!" says Mrs. America

The new G-E Electric Sink banishes the two most disagreeable tasks in the house — washing dishes and disposing of garbage. Already it has been influential in the sale of many a new home. Prospects will be looking for it when they look at the homes you are now planning. Help your business by featuring the G-E Electric Sink. Ask your General Electric Appliance Distributor for full details.

DON GRAF DATA SHEETS on the G-E Electric Sink will be sent upon request. Write Appliance and Merchandise Dept., Section S-0712, General Electric Co., Bridgeport, Conn. Complete information may also be found in *Sweet's Catalog*. G-E Dishwasher and Disposall are available separately for installation in new or existing kitchens.

GENERAL ELECTRIC

The "OVERHEAD DOOR"
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WITH THE

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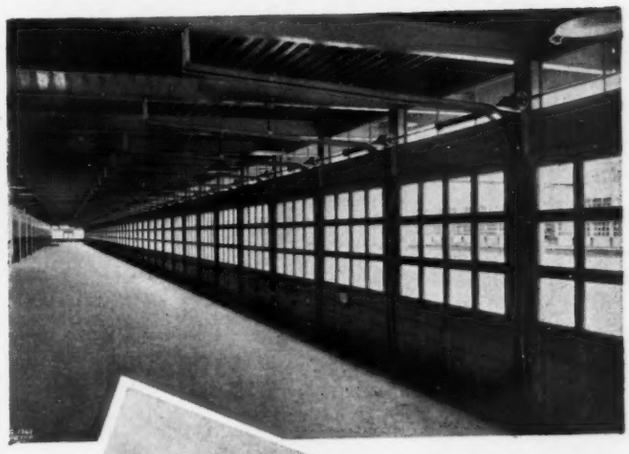

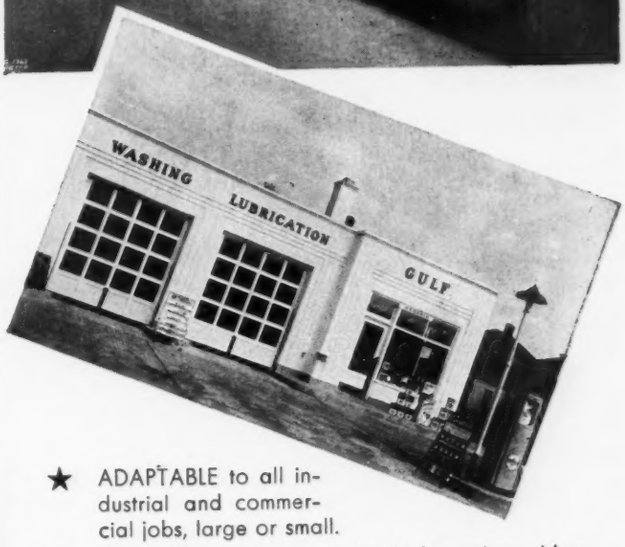

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Besides bringing you savings of 5 to 25 pounds per square foot of roof, Universal Deck insures further economies in the use of lighter-weight footings, foundations and columns. Low in first cost and thrifty to maintain, Universal Deck can be erected quickly under all weather conditions—a special advantage to builders now. For prices and complete information as applied to your specific requirements, just write to The American Rolling Mill Company, 411 Curtis Street, Middletown, O.

ARMCO UNIVERSAL

METAL ROOF DECK

BOSTONIANS TURN OUT FOR WRIGHT

When Frank Lloyd Wright lectured in Boston last month, the *Herald* reported that he "did what he could to provoke a battle in John Hancock Hall" and dubbed him the Bernard Shaw of architecture. It now appears that the estimate was not only that of an enthusiastic feature writer, but was shared by many in the large audience he attracted, including the B.A.C. member who sent us the following notes on the meeting.

"Three cheers for Frank Lloyd Wright!

"The Boston Architectural Club and The Institute of Modern Art were co-sponsors for a lecture by America's widest known architect, and the house was packed. Half the proceeds went for the Club's Night Classes.

"For three-quarters of an hour Mr. Wright, who has succeeded to Fra Elbert Hubbard's mantle, talked on the ORGANIC ARCHITECTURE which is neither Modernistic nor International but is a growth from the ground, is Liberty, is Youth, is space not walls, is Style not styles. He panicked the house with comments on the provincialism of New York and Boston, the lack of culture in America, the need of forgetting all our traditions, especially in education. He explained the vermin and fire risk when using wood for Colonial buildings, but the organic beauties of his use of wood.

"Then for three-quarters of an hour he replied to questions, all except four on 'What is Organic Architecture.' The audience cheered and laughed! One young architect was told he was prostituting his work and must sit down; Dr. Gropius heard the Bauhaus described as negation and not organic; we learned of Wright's twenty-seven commissions now under way, the most Eastern on Long Island, but not that his draftsmen pay for the privilege of working for him.

"It was an hilarious success!"

POWER CONFERENCE

Armour Institute of Technology, in cooperation with seven Mid-Western universities and colleges and several local and national technical societies, is again sponsoring the annual Midwest Power Conference, to be held in Chicago, April 9 and 10.

ANOTHER EXAMPLE of PREFERENCE FOR KINNEAR ROLLING DOORS

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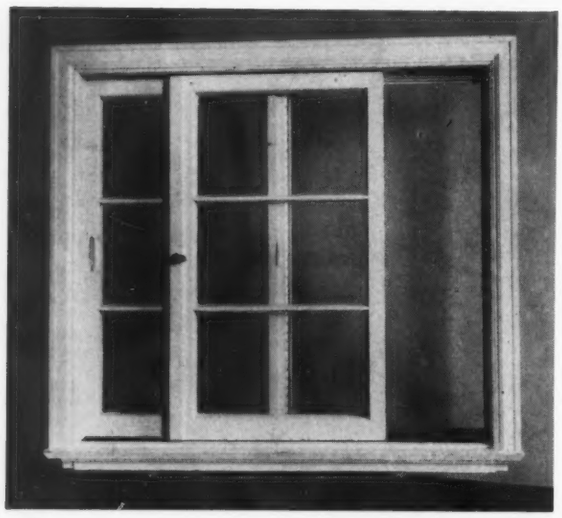
NEW PRODUCTS

NEW ANDERSEN HORIZONTAL SLIDING WINDOW

In order to meet the modern demand for bigger window openings, the Andersen Corporation, Bayport, Minn., has developed and placed on the market a new horizontal sliding window which when closed has both sash in the same plane and looks much like a casement. When opened the right-hand sash slides past the left-hand sash by entering another plane.

Of particular interest to architects is the new freedom in fenestration that this horizontal sliding window affords. No longer are stock sizes confined to sash that



must be counterbalanced or swung on hinges. In modern homes, in solariums, in picture windows or wherever multiple units or large glass areas are needed, window openings up to 5 ft. 8 in. wide and 5 ft. 6 in. high can be obtained with the use of a single pair of sash in the new Andersen horizontal sliding window.

The operation of the window is simple in that the sash glide on polished steel glides guided by a head and sill track. Ventilation is the same as in a casement and in the same volume as a double hung. Double glazing (optional) which is applied to the outside moves with the sash.

Installation time of the new window is said to be extremely short, requiring only about six minutes for the whole operation. The frame is simply nailed through the wide blind stop to the studding and plates. Head and sill track are installed. The sash are set in place without so much as the aid of a screw driver. All hardware is applied at the factory thus saving additional installation time.

The sash can be removed quickly, double glazing and all, so that all of the washing of glass can be done from within the room. In warm weather, porches glazed with this window can actually become screen porches simply by removing the sash completely and storing them until wanted again.

With regard to weathertightness, it is pointed out that the sash of this new horizontal sliding window can be made to fit much more tightly against the frame when in the closed position without affecting the ease of operation because as soon as the sash is opened it steps away from contact with the frame and operates with very little exertion.

Ideal ventilation may be had with this window as it can be opened from either side or both sides. Indirect ventilation may be had by opening one sash just a little creating an indirect route for the movements of air through the openings.

This new type of window, with just one standard design of frame, can be used in almost any wall construction. The frame has a wide blind stop and a narrow outside casing which makes it suitable for frame, brick veneer or solid masonry construction.

A three-quarter inch inside liner can be removed when the unit is used in thinner walls. If necessary, in a thin wall, the tracks controlling the movement of the sash, which is inside when open, can be carried by the trim members. The frame has no pocket space for weights or other counterbalancing equipment.

Another advantage of this new window is said to be the fact that there is no mechanical equipment applied to the frame itself. Weatherstrip applied at head and sides has been designed so as to be protected by the frame during progress of rough work. The frame can be set in the wall and then rough work built around it without danger of damage to the rest of the weatherstripping or mechanical equipment as these parts can be applied after the rough work is done on the job.

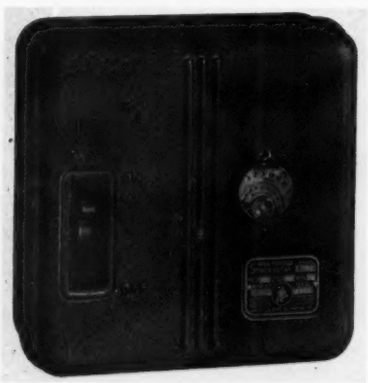
TWO-IN-ONE DRAFTSMAN'S TRIANGLE

A draftsman's triangle made of the du Pont Company's Pyralin cellulose nitrate plastic is being manufactured by Elmer Coffey, La Grange, Ill., in a design which, it is stated, makes it possible to use the one instrument only, instead of two, as required heretofore. The shape is such that it not only serves in place of the 30°-60°-90° triangle, and the 45° triangle, but gives additional angles as well. An added feature is deep bevel lifting cuts convenient for raising the angle from the drafting board.

IRON FIREMAN SYNCROSTAT CONTROL

The Syncrostat, a control merging four stoker control instruments into one simplified unit, has been introduced by the Iron Fireman Mfg. Co., Portland, Ore.

The new control is built into a molded plastic panel and housed in a small wall cabinet. The merger includes: (1) master stoker switch, which turns the stoker on and off at the command of the thermostat; (2) adjustable refueling timer, which automatically sets the stoker in operation at definite intervals for a definite number of minutes or, if preferred, for a variable period dependent on fire response, in order to keep a pilot fire alive in warm weather; (3) fire out alarm switch and timer, operative when used with fire pilot to shut off stoker and sound alarm if fire should go out; (4) day and night time switch for automatically lowering night temperature. A fused line switch is also incorporated and the unit is completely interwired at the factory.



The master control has been perfected so that it is self-opening in event of current or wiring failure. The complete Syncrostat system includes, in addition to the Model C100 Syncrostat, a standard day-and-night

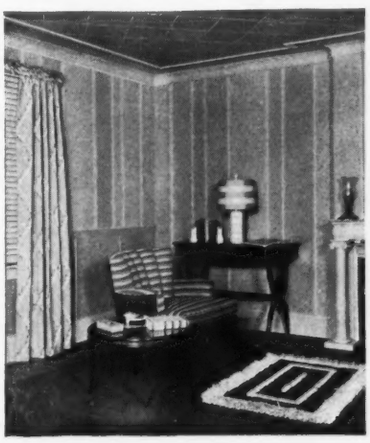
thermostat and limit regulator, with the optional addition of a fire pilot for outfire protection.

Advantages include simplified installation, lower wiring costs, improved performance and better appearance. The controls are made exclusivly for Iron Fireman by the L. R. Teeple Co.

KOLOR-FAST NU-WOOD, A FADE-PROOF INTERIOR FINISH ANNOUNCED

The Wood Conversion Co., St. Paul, Minn., manufacturers of Nu-Wood and Balsam-Wool, has just announced Kolor-Fast Nu-Wood, an important improvement in insulating interior finish, for which fade-proof qualities are claimed.

Nu-Wood Kolor-Fast is available in tile and plank in variegated and tan colors. Nu-Wood Kolor-Fast board is available in tan. The colors, it is stated, are richer and clearer than before. The overall colors are slightly lighter giving the material a higher light reflection value in keeping with the modern tendency in interior decoration.



The company also announces that a new clip system for blind nailing with the new tongue and groove joint is now available. The clip is so designed that it can be used in either the tongue or the groove. This, it is said, was of major importance, because with the clip, the contractor could continue to lay tile and plank in the same manner he was accustomed to without the necessity of driving nails through the face at the edges of the tile and plank.

The new Nu-Wood Kolor-Fast will replace the present Nu-Wood variegated tile and plank. The company, however, will continue to furnish the old type of Nu-Wood to fill out stocks.

TWO NEW PORCELAIN ENAMELED BUILDING PRODUCTS ANNOUNCED

The Porcelain Steels, Inc., Cedar Ave. and Ashland Road, Cleveland, announces the introduction of two new porcelain enameled products of interest to architects and builders.

Product number one is a welded hot-water tank, coated inside and outside with porcelain enamels. These enamels, which were recently developed for this purpose are tough and elastic, capable of withstanding the severe punishment of hot water under pressure and the corrosive action of hot water.

The weld is made in such a manner that the seam is practically impossible to detect after the enamel is applied. The welding, it is stated, does not fatigue the metal or create strain, and furthermore the weld has no foreign metal in it. This means that the porcelain enamel will adhere faithfully to the weld at all times.

The new tank will be priced within the buying power of the most modest home, it will not rust and can be had in colors with a neutral pastel gray featured.

The second new product is a porcelain-enameled corrugated roofing and siding which is being made under the Kor-Lok patents. It is an interlocking type of corrugated steel coated on both sides with special porcelain enamels. One important feature is the complete concealment of all fastenings which hold the product to the building. There are no exposed nail holes to rust away as in the usual type of roofing. It is also fireproof.

Colors will be available—maroon, green, gray and black. For industrial operations requiring light reflectance a white undersurface is offered, which will give a white light reflectance value of 70 to 75%, and a consequent saving of light bills.

As for maintenance, only an occasional cleaning with soap and water is required. Painting is not necessary.

ARMSTRONG ANNOUNCES PLAIN COLORS IN LINOWALL

The Armstrong Cork Co., Floor Division, Lancaster, Pa., announces that for the first time, plain colors are now available in Linowall, a linoleum-like wall covering. Six new plain tones are presented—foam white, pale jade, rose coral, dawn gray, daisy yellow and light azure.

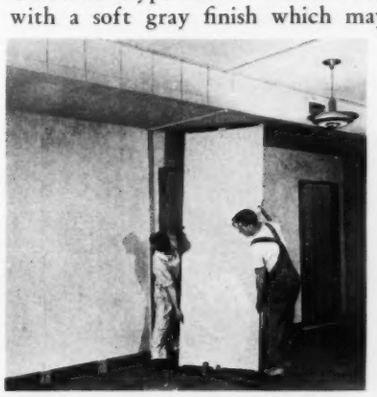
These colors, created at the request of numerous architects and designers, are said to meet a need for the solid effects so widely used in modern interior decoration.

In addition to these pastels, Armstrong offers Linowall in three new dark colors that are ideal for wainscotings in public and semi-public buildings where service is severe. These colors are verde antique, sienna red and mountain blue.

NEW LOW-COST MOVABLE PARTITION WALLS

A new lost-cost movable partition, Transite Walls-Universal Type, for sub-dividing offices and partitioning off departments in plants and factories was recently announced by Johns-Manville, New York. Through new developments in design and construction, the manufacturer reports, this new type of partition wall is easy and economical to erect and equally as simple to dismantle and re-locate.

The panels which form the finished wall are 1¾" thick, consisting of a sealed light-weight core faced on both sides with ⅛" Transite, a fireproof, permanent asbestos-cement material. In appearance, Transite Walls-Universal Type show modern lines and flush surfaces with a soft gray finish which may be waxed, or the material may be painted on the job, if desired, to blend with a standard color scheme.



A high degree of sound resistance is a feature of these movable walls. While the finished wall panel is only 1¾" thick, comparative tests by the manufacturer, it is stated, reveal sound isolation values equal to a 3" wall of conventional partition construction.

Transite Walls-Universal Type are furnished in large, light-weight panels which are firmly anchored to steel floor channels concealed in the partition. The walls are made in both free-standing and ceiling-height types, with or without borrowed lights, and with a complete line of all necessary accessories, including hardware, metal light frames, door bucks and doors. Doors are of the same construction as the wall panels and are available in two finishes—wood veneer over Transite and natural Transite to match the finish of the wall panels.

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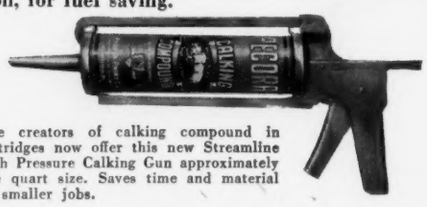

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